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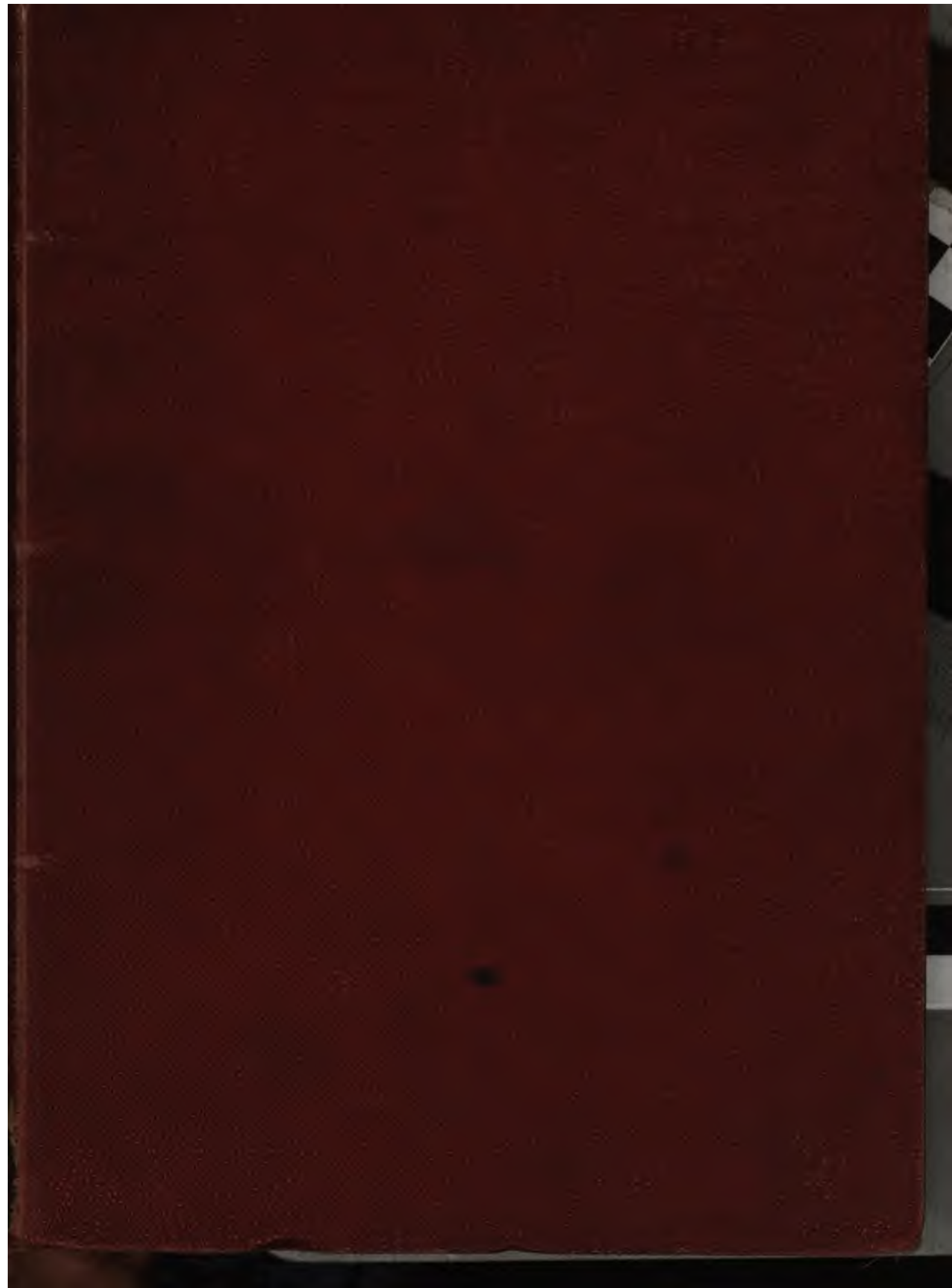
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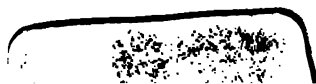
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From the Duke of ...



From the Duke of Bedford



A
DESCRIPTIVE AND HISTORICAL
CATALOGUE
OF THE
COLLECTION OF PICTURES
AT
WOBURN ABBEY.

BY GEORGE SCHARF, F.S.A.,
KEEPER AND SECRETARY TO THE NATIONAL PORTRAIT GALLERY.

FIRST PART.
PORTRAITS.



FOR REVISION.

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Catalogue

OF THE

PICTURES AT WOBURN ABBEY.

* * *The terms right and left, in the following pages, invariably signify those of the Spectator; excepting when applied to the hands of a person represented. The difference is then observed with especial care.*

G. S.

-
1. QUEEN JANE SEYMOUR, third wife of Henry VIII.; daughter of Sir John Seymour, of Wolf Hall;* mother of Edward VI. Married May, 1536, died October, 1537.

HOLBEIN.

Half-length standing figure, turned towards the left, with her hands clasped below the waist. Richly jewelled dress, and gilding on ornaments. Background plain blue. The light in the picture admitted from the right-hand side. The black veil to her English-shaped hood forms a peak pointing to the right, and is passed behind her neck, to re-appear over her right shoulder.

Painted probably in 1537. The turn of the head and position of the fingers correspond with the figure in the family group executed by Holbein on the wall of the Privy Chamber at Whitehall, which figure, with certain variations of dress, had been copied in small by R. van Leemput for King Charles II., and may still be seen in the royal collection at Hampton Court Palace. The original was burned in the fire at Whitehall, 1698.

This picture was contributed to the Portrait Gallery of the Manchester Art Treasures Exhibition, 1857, No. 50 of the Catalogue. It is referred to in Dr. Woltmann's *Life of Holbein*, vol. ii. page 284, note.

There are repetitions in the Gallery at Vienna and at Knole Park. The latter,

* An interesting account of "Wulfhall," Wiltshire, where Jane Seymour was married, and of the household expenses of the Seymours, has recently been communicated to the Wilts Archæological Society (1874) by the Rev. Canon Jackson. According to the Household Book, King Henry the Eighth and his entire Court arrived at Wulfhall on Saturday, August 9, 1539, and stayed till the Tuesday following. These curious documents are in the possession of the Marquess of Bath, at Longleat.

on a somewhat smaller scale, with altered proportions, was No. 125 of the National Portrait Exhibition at South Kensington in 1866. Another, belonging to the Duke of Northumberland, was No. 119 of the same Collection.

The original drawing, sketched from the life by Holbein, is preserved in the Royal Collection at Windsor. The hands are combined in the same manner. No. 65 of the 4to Publication by Chamberlain of Holbein's drawings, 1812.

Sir John Russell, afterwards Earl of Bedford, who was present at the marriage, observed of Queen Jane that the richer she was in clothes, the fairer she appeared, whereas the richer the former Queen, Ann Boleyn, was apparelled, the worse she looked. This is quoted by Dr. Birch from Lord Herbert's Life of King Henry VIII., edition 1649, p. 387.

Engraved in a small circle by Hollar, and dated 1648.

Engraved by Cooper in Lodge's Portraits, plate 9.

Pennant, 4to, page 349. Wiffen, No. ccxvii.

Panel. 39½ in. × 30½ in.

2. CHARLES BRANDON, DUKE OF SUFFOLK, K.G., AND HIS THIRD WIFE, MARY TUDOR, QUEEN OF FRANCE, AND SISTER TO HENRY VIII. The Princess Mary, third daughter of Henry VIII., was born, 1498; first married to Louis XII., in 1514, and 2ndly to Charles Brandon, 1515; died, 1534.

Painter unknown.

A square picture. Figures standing side by side, and seen to the waist. The Queen, wearing the French hood, holds in her right hand an emblematic device composed of the winged Caduceus of Mercury rising from an artichoke surmounted by a cross-bar like an heraldic "label." Their left hands are joined. The Duke wears the collar of the Garter over his richly furred mantle. A curtain forms the background. No gilding on the picture.

Purchased for £535 10s. by the Duke of Bedford at the Strawberry Hill sale, in 1842.

Horace Walpole thus describes the picture in his account of Strawberry Hill: "Charles Brandon, Duke of Suffolk, and Mary, "Queen of France. This picture was Lord Granville's. Kent "designed the frame. The picture had before been at the Earl of "Westmoreland's, at Apthorpe."

John Carteret, Earl Granville, K.G., died 1763.

Walpole, in writing to Geo. Montague, March 29, 1763, says, "I "have bought at Lord Granville's sale the original picture of "Charles Brandon and his queen." Lord Granville's house in Arlington Street had been sold by auction, 18 March, for £15,000.

A similar picture is in the possession of the Earl of Yarborough. A third, with the introduction of a jester, as if uttering the lines below quoted, was in the collec-

tion of Mr. T. B. Brydges Barrett, at Lee Priory in 1817. No. 82 of the Priory Catalogue.

A picture precisely similar to the last was contributed by Mrs. Branfell to the Portrait Exhibition at South Kensington in 1866, No. 76.

Engraved by G. Vertue in 1748, and forming one of his series of Historical Prints.

The following lines are inscribed on Lord Yarborough's picture, and have been partially introduced, on a ribbon, appended to a lance among the bordering devices, round Vertue's Engraving taken from it:

"Cloath of Gold doe not despise	Cloath of Frize be not too bold,
"Tho' thou art matcht to cloath of Frize	Tho' thou art matcht to Cloath of Gold."

Brandon's trappings at his wedding tournament were half gold and half frize.—Percy's "Reliques," ed. 1767, vol. iii, p. 168.

Panel. 24½ in. × 21½ in.

3. CHARLES BRANDON, DUKE OF SUFFOLK, K.G. Born about 1486; died, 1545.

Painter unknown.

Represented at a much more advanced age than in No. 2. Seated nearly facing the spectator, in a square-backed chair; seen to the knees. Wearing a plain black cap. White beard, cropped short; broad facing of fur to outer robe. Collar of the Order of the Garter. Dark glove on his right hand; holding a bunch of pansies and pinks in the left. The light admitted from the right. The knobs on the chair are richly ornamented.

Engraved by E. Scriven in Lodge's Portraits, plate 13.

An old copy of this picture is at Longleat.

Wiffen, No. cclxi.

Panel. 34½ in. × 29½ in.

4. PRINCE EDWARD, AFTERWARDS KING EDWARD VI. Born 1537. Succeeded to the Throne 1547. Died 1553.

After HOLBEIN.

Represented as if seen through a square narrow frame or stone window. Marked in black on the upper left-hand corner E. VI. R.

Profile turned to the left; the figure is seen to the elbow, holding in his left hand a single grey flower (a pink), black hat and white feather, gold sleeves, white fur to mantle. Blue background, with rich gilding on his outer garment. A similar picture to this is at Knole, holding a flower in his right hand. Another, in a much impaired condition, has recently been acquired by the Trustees of the National Portrait Gallery. It was purchased at Oxford.

The original drawing for this head by Holbein is in the Royal Collection at Windsor, No. 29 of Chamberlain's Engravings.

Lord Hardwick has a similar profile picture at Wimpole which is very fine.

Canvas. 16½ in. × 12½ in.

5. THOMAS WRIOTHESLEY, FIRST EARL OF SOUTHAMPTON, K.G. Born about 1500; Lord Chancellor, 1544-7; created Earl of Southampton, 1547; died, 1550. Ancestor of Rachel Lady Russell (182).

Painter unknown.

Head thrown back. Smaller than life : to the waist. Face seen in three-quarters to the left. Small plain black cap; light yellow beard. Black mantle faced with ermine. Oval Badge of the Garter hanging in front by a gold chain. A shield of arms, with those of Wriothesley in the first quartering, enclosed within a garter, surmounted by an earl's coronet, is in the upper left-hand corner.

A similar picture, then in the collection of the Duke of Queensberry, was engraved, 1794, by E. Harding, for Harding's "Biographical Mirror."

A small portrait also appeared at the South Kensington Exhibition of Miniatures, 1865, No. 2093 of the Catalogue, contributed by the Earl of Shaftesbury.

Panel. 21½ in. × 16½ in.

6. JOHN RUSSELL, FIRST EARL OF BEDFORD, K.G. Born, 1486; created Baron Russell, 1539. Married, 1526, Anne Sapcote, widow of Sir John Broughton and of Sir Richard Jerningham. Created Earl of Bedford, 1550; died, 1555.

HOLBEIN.

A bust portrait. Face nearly in profile to the left. Black cap with flap covering the ear. White eyebrows, beard, and moustaches. Collar of Garter lying over his black robe. The pendent jewel of the horseman is very small. The device is not encircled by the Garter.

The original drawing for this portrait by Holbein is in the Royal Collection at Windsor Castle, No. 63 of Chamberlain's 4to Publication.

The drawing is inscribed "J. Russell. L^d. Privy Seal. with one eye."

Engraved by W. Holl, in Lodge's Portraits, plate 26.

Mentioned by Pennant, 4to, page 366.

Wiffen, No. ccv.

Oak panel. 14½ in. × 11½ in.

7. *The same person.*

JOHN RUSSELL, FIRST EARL OF BEDFORD, K.G. Born 1486 ; created Earl of Bedford, 1550 ; died, 1555.

Painter unknown.

Life size, half-length, seated full-face in a red square-backed chair, with gilt knobs, resting his elbows on the curved framework, formed in front like the classic sella curulis. Plain black cap. Long white double-pointed beard. Both hands seen, the left grasps a black sceptre or wand as Comptroller of the Household to Henry VIII. Collar of the Order of the Garter with Badge suspended round neck. Inscribed : "A^o Dⁿⁱ. 1555." The light is admitted from the right side. A defect in his right eye is clearly perceptible. Red drapery spread over the knees.

Engraved by Houbraken, plate 9 of Birch's Illustrious Heads.

Engraved by T. A. Dean, in Wiffen's House of Russell, vol. i., p. 372.

Wiffen, No. ii.

Panel. 27½ in. × 21½ in.

8. *The same person.*

JOHN RUSSELL, FIRST EARL OF BEDFORD, K.G. Born 1486 ; created Earl of Bedford, 1550 ; died, 1555.

Painter unknown.

Very similar to the preceding, but with a still older countenance. He wears a black hat with cylindrical crown to it and a curiously curved brim. The back of the chair is scarlet, the top of the sceptre more elaborated, and no collar or indication of the Order of the Garter. Light admitted from the right-hand side. Timidly painted, as if by one accustomed only to miniature painting.

Pennant, in his "Tour in Scotland," vol. ii, p. 321, speaks of a portrait of the first Earl of Bedford at Lumley Castle, "engraven "among the illustrious heads," probably meaning to imply that the picture there is similar to the one in this collection.

Oak panel. 6 in. × 5 in.

9. A YOUNG NOBLEMAN (UNKNOWN), K.G.

Painter unknown.

Bust picture, small size. The face turned in three-quarters towards the left ; dark eyes, beardless, pale complexion. Black hat, white feather, plain ruff, black

dress, and mantle faced with grey ermine. The badge of Order of the Garter suspended by a ribbon on his breast. Costume, time of Queen Elizabeth.

Wiffen, No. xviii.

Panel. 16½ in. × 12 in.

10. EDWARD COURTENAY, TENTH EARL OF DEVONSHIRE.
AND SECOND MARQUIS OF EXETER. 1526—1556.

Called the White Rose of York.

Painted in the style of Sir A. More, probably by Himself.

Born about 1526 ; released from the Tower and restored to the Earldom of Devonshire by Queen Mary, 1553 ; committed again to the Tower on suspicion of implication in Wyatt's rebellion ; removed to Fotheringay, whence he received freedom through the intercession of Philip of Spain ; died at Padua, 1556.

Walpole, on the authority of Strype, in his "Anecdotes of Painting," introduces Courtenay as a proficient artist.

A noble figure, with bare head and full brown hair, the size of life, seen more than half-length, turned somewhat to the left, rests his hands on the battlements of a wall between which he stands. His eyes are fixed on the spectator. Light forked beard, small ruff, plain black dress with white sleeves. The ruined tower of a circular castle is immediately behind him. Extremely well painted, and, if the work of an amateur, it is quite equal to the skilful works of Sir Nathaniel Bacon, half brother to Lord Verulam, at Gorhambury, who likewise devoted himself to the art as a recreation at a somewhat later period. The picture belongs to the school of Sir Antonio More.

On the dark wall to the left, and in sloping letters according to the perspective of the surface on which it is supposed to be written, is the following :

"En puer, ac insons et adhuc juvenilibus annis.

"Annos bis septem—carcere clausus eram,

"Me pater his tenuit Vinculis, Que (sic) filia solvit,

"Sors mea sic tandem vertitur a Superis."

Inscribed below, in the right-hand corner,

E Corteney Comes Devonie

See Pennant, 4to ed., page 349.

Wiffen, No. cclxvi.

Described by Walpole as at Woburn Abbey in 1762 ; and engraved by Chambars for his "Anecdotes," and again for Dallaway's reprint in 8vo, by W. H. Worthington, page 146. See Granger, vol. i., p. 190. A copy of this picture, taken by Walker, of Margaret Street, London, for the Earl of Devon, is now at Powderham Castle. In 1812 Henry Bone exhibited an enamel from this portrait at the Royal Academy, No. 408 of the Catalogue.

The following account, written in a comparatively modern hand, is on a paper pasted on the back of the picture :—

"Edward Courtenay, third of that name, Earl of Devonshire and Marquess of Exeter, son and heir to Henry, Marquess of Exeter, was born about the year 1526 ; and when his father was beheaded (he being then but twelve years old), lest he should raise commotions by revenging his father's quarrel, was committed to the Tower ; and there he continued as long as King Henry lived.

"King Edward VI. was crowned 20th February, 1546, and the same day there was proclaimed a general pardon of all manner of persons excepting six, one of whom was the Lord Courtenay ; so that this young lord was then continued a prisoner, and so remained all the days of King Edward VI.

"But in the year 1553, August 3rd, Queen Mary went to the Tower and set him at liberty, together with many others who were there prisoners with him ; and the next day Edward Courtenay was made Earl of Devon and Marquess of Exeter.

"September 28th, the Queen made fifteen Knights of the Bath : the first was the Earl of Devonshire ; and the Queen not only advanced Lord Courtenay to those titles of honour, but also to so much of his father's possessions as remained in her hands.

"During the sitting of the Parliament in the first year of the Queen's reign, she was desired to marry, and three persons were nominated to her, of different qualities, that she might please herself in the choice of one. That is to say, the Earl of Devonshire, Reginald Poole, a Cardinal of the Church of Rome, and Philip, the eldest son of Charles the Emperor. The Duke of

"Devon was much in the Queen's favour; but he being sounded
 "afar off, had declined the matter, and made his addresses with
 "more than ordinary concern to the Lady Elizabeth. And Car-
 "dinal Poole being now grown pretty old, she chose to marry
 "Prince Philip, the Emperor's son.

"In the beginning of January, the Emperor sent over ambas-
 "sadors to conclude the match, which was generally disliked, and
 "was the occasion of the rising of the Duke of Suffolk, Sir Thomas
 "Wiat, and Sir Peter Carew: but as Sir Peter Carew was carry-
 "ing on his design in the West, it was discovered. The Earl of
 "Devonshire and the Lady Elizabeth were suspected of the plot,
 "as if the rising in the West had been set on by the Earl, with
 "design, if it had succeeded, to have married the Lady Elizabeth,
 "and put her in the Queen's room. He was, therefore, sent
 "prisoner to the Tower on the 12th day of February, 1554. And
 "on the 25th of May following, he was removed to Fodringham
 "Castle, in Northamptonshire.

"The next year, 1555, after he had lain almost a year in prison,
 "he was set at liberty, and came to Court, where, finding he was
 "to lie under perpetual distrust, and having obtained leave of the
 "Queen to travel, he passed the seas, crossed France, and came
 "into Italy; and being at Padua he sickened, and fourteen days
 "after his sickness took him, he died, October 4, 1556.

"He was the twelfth and last Earl of Devonshire of that noble
 "family, second Marquess of Exeter, and fifteenth Baron of Oke-
 "hampton."

Panel. 41½ in. × 30 in.

11. **QUEEN MARY I.**, Daughter of Henry VIII. and Catharine of Aragon. Born, 1516; succeeded to the Throne, 1553; married Philip II. of Spain, 1554; died, 1558.

SIR ANTONIO MORE.

Half-length figure, the size of life, turned slightly towards the left, the hands joined in front of her waist, wearing a close-fitting black dress, and high open collar, with fur at the elbows, yellow undersleeves worked with brown lines and puffed with white, and a French hood with small veil. No gilding on picture. Rich dark plain blue background.

Inscribed in capitals to the right of the head, as here copied :—

MARIA REGINA
ANGLIA FRAN
CIAE HIBERNIA
ETATIS SVE 42
ANNO 1556.

A similar figure to this occurs in a picture at Althorp, representing the Princess Mary seated by her father, and Somers, the jester, in attendance. Another picture of the Queen at Windsor Castle is very similar, but the hands are differently placed.

Waagen, vol. iv., p. 336, says of this picture, "Very true and careful."

Wiffen, No. cclxviii.

Panel. 27 in. × 21 in.

12. QUEEN MARY I. AND HER HUSBAND, PHILIP II. OF SPAIN.

Philip, son of the Emperor Charles V., was born, 1527. His first wife was Mary of Portugal. Married to Mary of England, 1554. He finally quitted this country in 1555, and died, 1598.

LUCAS DE HEERE.

Small, whole-length figures in a square, gloomy apartment, paved with roundels of red and green marble. Through a small square casement window in the centre is seen a distant view of St. Paul's and the river Thames. A large cushion fills the cill of the window. On either side is a throne, or curule-shaped chair, with a square back and gilt balls, surmounted by a canopy of state embroidered with a crowned shield of arms. That to the left, facing the spectator, bears the coat of Spain, whilst the one to the right, seen sideways, being placed against a different wall of the apartment, displays the arms of England, in a framework and wreath of fruits on gold; but without any heraldic supporters.

The Queen is seated, and turned somewhat to the left, holding a pink rose in her right hand, and her gloves in the left. Her eyes are fixed on the spectator. She wears a deep blue velvet dress, open in front, showing a wide-spread skirt of gold stuff, decorated with a brown scroll-pattern, having a long pendant cord of pearls and jewels hanging from her waist.

Philip stands by the side of his chair, resting his right hand on one side of it, and holding a glove in the left. He wears a black cap, a short black dress and mantle, with close-fitting pale yellow sleeves and hose. The garter, of a faded blue, is below his left knee, and a very small *toison d'or* is suspended by a slender gold chain round his neck.

Two very small dogs, with long ears and bead or bell-collars round their necks,

crouch at the Queen's feet. The floor is destitute of carpets or footstools, and the thrones have no steps to raise them. The heads of the figures are comparatively large, and the legs of Philip are remarkably diminutive. The accessories are profusely gilded, but no gilding upon the jewellery.

Inscribed in gold capitals on the dark wall in the centre, above the window:—

A^o 1558
ET ANNIS REGNOꝝ PHI.
LIPPI ET MARIE DEI GRAC
REGIS & REGINE A. H. F. VTRIVS
C. I. ET: H. FIDEI DEFENSOR.
ARCHIDVCV. AV. DV. B. M. & BR
COVNTV. H. F. & T. QVARTI & QVINTO

The inscription may be read *in extenso*, as follows:—

“Anno 1558 et annis Regnorum Philippi et Marie dei gratia
 “Regis et Regine Angliæ Hispaniarum Francie, utrius Sicilie
 “Jerusalem et Hibernie Fidei Defensorum Archiducum Austrie
 “Ducum Burgundie, Mediolani et Brabantie Comitum Hasburgi,
 “Flandrie et Tirollis, Quarto et Quinto.”

This picture is particularly mentioned by Sir Frederick Madden in a foot-note to page clxi. of an Introductory Memoir to the “Household Book of the Princess Mary, daughter of Henry VIII., afterwards Queen Mary,” London, 1830, is also referred to in Walpole’s “Anecdotes,” edited by Dallaway and Wornum, p. 141, note.

In reference to the small dogs, it may be observed that in Queen Mary’s Privy Purse expenses, in July 1558, when she was Princess, occurs this entry:—“Item
 “given to Sir Bryan Tuke’s servant bringing a couple of little fair hounds to my
 “Lady’s Grace, 5s.” Page 78 of Sir Frederick Madden’s edition.

Engraved by Joseph Brown, from a drawing taken by G. P. Harding in 1812, and forming No. 1 of a series projected by the Granger Society in 1841, but never carried into execution beyond a few plates.

Panel. 41 in. × 29 in.

13. A Male Portrait, called ANDREAS VESALIUS, the celebrated Anatomist.

Born at Brussels, 1514. Appointed Chief Physician to Charles V. Perished in a wreck off the coast of Zante, on returning from an expiatory pilgrimage to the Holy Land, 1564.

TINTORETTO.

Life-sized figure, seen to the waist. Face turned in three-quarters towards the right. Light admitted from the right-hand side. Lavender figured dress, faced with brown fur. A very powerful Italian countenance, with dark hair and eyes, and full beard. Plain brown background.

Very unlike the well-known portrait of Vesalius, holding a small torso, in the Belvedere Gallery, at Vienna, and contemporary wood engravings of him.

Described by Dr. Waagen, vol. iv., p. 335.

Canvas. 28½ in. × 24 in.

14. SIR NICHOLAS THROCKMORTON (1513—1570). This distinguished diplomatist served Queen Elizabeth as Ambassador in France and Scotland. He subsequently received the appointment of Chief Butler of England. His death occurred suddenly when sitting at the Earl of Leicester's table.

SIR ANTONIO MORE.

A half-length standing figure, the size of life, holding gloves in his right hand; his close-fitting brown dress is striped, or barred, with black. An oval badge containing a seated figure of either an Apostle, or St. John the Baptist, hangs round his neck by a slender white cord. He wears a black, Spanish cloak, and plain black cap, set rather on one side of his head. His black-edged frill fits close to the neck, and the ruffles at the wrist are similar in style. He holds a yellow glove in his right hand, and the black pouch, slung to his girdle, contains a pocket handkerchief. To the left, a brilliantly painted green curtain is wound round a column of grey, polished marble. The hilt of his sword is silver, and of the large Spanish form.

A portrait of Throckmorton, mentioned by Pennant, at Wrest, exactly corresponds with this description. See "Journey from Chester," page 392.

His monument is in St. Catherine Cree's church in the City. Vertue has engraved his portrait in black cap and furred robe, dated 1747. The monument, with his effigy lying in armour, is engraved in Smith's "Antiquities of London," plate 79.

No. 6 of Pennant's List. Pennant, 4to ed., page 362.

Wiffen, No. cclxx.

A finely painted picture, in the Italian style.

Panel. 34½ in. × 27¼ in.

15. PORTRAIT OF A LADY AND A BOY, erroneously called
JEANNE D'ALBRET, QUEEN OF NAVARRE, AND HER SON, the
young KING OF NAVARRE, afterwards Henri IV. of France.

Jeanne D'Albret, born 1528, succeeded to the kingdom of
Navarre; was a steadfast supporter of the reformed religion;
left a widow, 1562; and died, 1572. Her son was born, 1553;
succeeded to the Crown of France, 1589; assassinated, 1610.

BRONZINO.

Half-length figure, the size of life, seen in full face, wearing a large, radiating,
lace ruff, which fits close to the cheek, with yellow hair, raised high in Spanish
fashion, resting her left hand on the boy's head, and holding his right in her other
hand. Both figures look at the spectator. The boy's head is very near the
bottom of the picture. Neither the costume nor the features suit this Queen of
Navarre. The picture is not even French in character.

Metal. $34\frac{1}{2}$ in. \times $28\frac{1}{2}$ in.

16. GIACOMO BAROZZI DA VIGNOLA. The celebrated Architect.
Born, 1507, at Vignola, near Bologna. Succeeded Michael Angelo
as superintendent of St. Peter's, 1564. His *chef-d'œuvre* is the
Castle-Palace of Caprarola. Died, 1573.

BASSANO.

A bust picture. Aged face seen in three-quarters to the right, grey beard, long,
worn features; red dress, with ermine down the front. Light admitted from the
right-hand side. A stone pilaster to the right.

An engraving of Vignola holding a pair of compasses is given in Bullart's
Académie des Sciences, vol. i. p. 420.

Canvas. $26\frac{1}{2}$ in. \times $22\frac{1}{2}$ in.

17. VERY REV. THOMAS WILSON, DEAN OF DURHAM,
D.C.L. (1523—1581).

Hitherto designated "SIR NICHOLAS BACON."

Painter unknown.

Life size, seen to the knees, seated towards the right, wearing a black robe, faced
with fur, and a plain black cap; resting his left hand, which holds a blank paper,

on the arm of his chair. A double chain of gold hangs round his neck, partly covered by the gown. Plain dark grey background. Inscribed in black capital letters, on the left, upper corner,—

FIAT VOLVNTAS DEI
ÆTATIS LII
1575

A large signet-ring, bearing a shield of arms in full colours, those of the Wilson and Comberworth families, is prominent on the fore-finger of his left hand ; but turned the reverse way, apparently in order to give a correct impression on the wax.

Born in Lincolnshire, and educated at Eton and at King's College, Cambridge. His parents were Thomas Wilson of Stroby, and Anne, daughter and heiress of Roger Comberworth. At Cambridge, Wilson was tutor to Henry and Charles Brandon, sons of the Duke of Suffolk. During the reign of Queen Mary he studied at Padua and Ferrara, and was thrown into prison by the Inquisition, whence he was rescued by the populace during a fire. Queen Elizabeth bestowed on him the Mastership of the hospital of St. Catherine, near the Tower. He was entrusted on various missions of importance, negotiated treaties, and served as Ambassador to Portugal and the Low Countries.

In 1577 he was sworn of the Privy Council, and appointed, conjointly with Sir Francis Walsingham, Secretary of State. Although a layman, in February, 1580, he became Dean of Durham, but seems very seldom to have resided there. He died in London, and was buried in St. Catherine's the following day, June 17. His memory was not held in the highest estimation.*

He married Jane, daughter of Richard Empson, one of the executors of Henry VIIIth's will. Wilson published several books, and, among them, an account of his pupils, the youthful Dukes of Suffolk.

The motto, FIAT VOLUNTAS, occurs on a monument in Salisbury Cathedral, to William Wilton, Chancellor of the Diocese of Sarum in 1506.

Engraved as *Sir Nicholas Bacon*, with copious biographies, in Houbraken and Lodge's well-known works. The inscription, including dates, and the arms borne on the signet-ring, are omitted or slurred over in the engravings. Houbraken's print, bearing date 1743, is inscribed, "*Lord Keeper Sir Nicholas Bacon. In the possession of his Grace the Duke of Bedford. Frederico Zuccherò, Pinx.*"

* See Cooper's "Athenæ Cantabrigienses," vol. i., pp. 434 and 568.

It was subsequently engraved from a fresh drawing, made with great care, for Lodge's Portraits, 1821, No. 43 of the series.

The countenance does not at all correspond with the well authenticated portraits of Sir Nicholas Bacon. These are easily to be seen. A spirited engraving is in Holland's "Heræologia," 1620, page 61. His monumental effigy, formerly in Old St. Paul's, is engraved in Dugdale's "History of the Cathedral," 1658, page 71.

A characteristic and contemporary oil painting of Sir N. Bacon, with his peculiar motto, "*Mediocria firma*," is now in the National Portrait Gallery. Bacon was born in 1510, thirteen years earlier than the writing on the picture before us indicates.

For explanation of heraldic details on the ring, see Burke's "General Armory," s.v.v. Wilson and Comberworth.

Wilson (Stralby, Co. Lincoln), *sable*, a wolf salient *or*: in chief three estoiles of the last. Comberworth, chequy *or* and *gules*, on a chief *argent* a lion passant, *sable*.

Pennant, 4to, page 361. *Wiffen*, No. cclxv.

Panel. 40 in. × 30½ in.

18. ANNE LADY COOKE. Wife of Sir Anthony Cooke, one of the tutors to King Edward VI.; mother of Lady Burleigh, Lady Bacon, and Lady Russell.

Painter unknown.

Half-length standing figure, the size of life, in black dress, wearing a large plain gauze ruff, fitting close to the face, and black head-dress. Two "ropes" of pearls hanging in front: wristbands quite plain. Both hands seen, but neither of them raised; the right holds a black feather fan by a silver handle, downwards. Face turned in three-quarters towards the left. A ring is on each thumb.

Pennant (4to, page 373) states that the picture is inscribed "1585, æt. 44." In the upper left-hand corner is a subsequently added lozenge shield, bearing as follows:—Barry of six, argent and azure, in chief three torteaux, a red crescent over all.

Panel. 35 in. × 29 in.

19. SIR ANTONIO MORE. Portrait painter. 1525—1581.

Painted by Himself.

Born at Utrecht 1525; scholar of Schoreel; painted Philip II. in 1552, and Mary of Portugal, his first wife. Died at Antwerp, 1581.

A bust, in plain black dress and black cap, seen within a grey square frame. Face three-quarters to right, looking at spectator. Light admitted from the right hand. Grey beard, small plain white collar. A fine picture; but painted rather in the style of *Morone* than of Sir Antonio.

An excellent portrait of More, by himself, is in the Gallery of Painters at Florence. Another, resting his hand on a dog, is at Althorp, and has been finely engraved in the "*Aedes Althorpianæ*," vol. i., page 262.

For the portrait at Florence, see Zannoni, *Reale Galleria di Firenze Illustrata*, 8vo, Firenze, 1817, serie iii. vol. i., Tavola 36. This latter picture has been engraved in Walpole's "*Anecdotes of Painting*," edited by Dallaway and Wornum.

Canvas. 22 in. \times 17½ in.

20. SIR EDWARD ROGERS, of Cannington, in Somersetshire. 1498—1582. Privy Councillor. Comptroller of the Household to Queen Elizabeth in 1560. He was also Vice-Chamberlain to the Queen. Married Mary Lisle.

Painter unknown.

Pennant (4to, page 362) attributes this name to the picture, but does so with hesitation.

A bust portrait, the size of life, face three-quarters to the left. Black cap, plain white ruff, long white forked beard; black dress, black ribbon and badge hanging in front. Left hand bare, holding a white official staff. Plain white ruffle at the wrist. Eyes fixed on the spectator with a severe expression of countenance. Ruddy complexion.

Inscribed above *AN DNI 1567. ÆTATIS SVÆ 69.*

Panel. 26 in. \times 20½ in.

21. THOMAS RATCLIFFE, THIRD EARL OF SUSSEX, K.G. 1526—1583.

Painter unknown.

To the waist, face three-quarters to the right, black jewelled cap, no feather; white "dentelled" ruff, fitting close to the cheeks, moustaches and pointed beard. Pale yellow under-vest, brown furred and jewelled robe, over which hangs the collar

of the Garter with pendent "George," in which the horse gallops to the left. Hands not introduced.

A similar picture is now in the National Portrait Gallery.

Panel. 22 in. × 17 in.

22. YOUNG MAN UNKNOWN.

ZUCHARO.

In Venetian costume, bareheaded, holding a laurel wreath in his right hand. A standing figure, seen to the knees, in grey dress. He has a medal suspended round his neck by a long ribbon, small frill fitted close to the chin. His left hand grasps the hilt of his sword. Light admitted from the right-hand side.

Brought from Spain by Sir Henry Bulwer.

Canvas. 31 in. × 43 in.

23. EDWARD CLINTON, FIRST EARL OF LINCOLN. 1512—1584.

C. KETEL.

An eminent statesman of Henry VIII. and Edward VI.; Governor of Boulogne; appointed Lord Admiral of England for life, 1550; created K.G., 1551, and Earl of Lincoln, 1572.

To the waist, close-cut beard and long moustaches. Face three-quarters to left. Left hand holding a glove. Small ruff, yellow-brown fur facing to mantle, over which is suspended the collar of the Garter. The badge has no garter round it. The way in which the figure of St. George holds the lance, is somewhat peculiar.

Inscribed along the top of picture AN. DñI. 1568. ÆTATIS SVÆ 55.

A spirited drawing by Holbein, of this nobleman when young, is in the Royal collection, and one of the finest of the series. Engraved by Cooper.

(Ketel, the artist of this picture, also painted portraits of Henry Fitzalan, Earl of Arundel, in the collections of the Duke of Norfolk and the Marquess of Bath.)

Panel. 26 in. × 20½ in.

24. *The same person.*EDWARD CLINTON, FIRST EARL OF LINCOLN. 1512—
1584.

C. KETEL.

Half-length figure; seated. Hair and moustaches white. The face, older than the preceding, is seen in three-quarters towards the left. A jewelled black cap covers the ears. The ruff also is larger; both hands are seen, and gloves held in the left. Embroidered or braided official robe, with hanging sleeve, resting on arms of a green chair with square back. Collar of the Garter. The horse in the pendent jewel gallops to the left, the reverse way of one in preceding picture. St. George here raises a sword. A portion of the Earl's right leg, covered with yellow hose, is here visible, but has been omitted in the engraving.

*Engraved by J. Jenkins for Lodge's Portraits, vol. iii., plate 48.
Pennant, 4to, page 365.*

Panel. 35 in. × 29 in.

25. LADY ELIZABETH FITZ-GERALD, COUNTESS OF LINCOLN,
third wife of the preceding. The "*Fair Geraldine*" of Surrey's
poetry. 1528—1589.

French artist of the School of Clouet.

Daughter of Gerald Fitz-Gerald, ninth Earl of Kildare. Their ancestors were supposed to have been descended from the Gerald of Florence (see Nott's edition of the Works of Surrey, page cxviii). Born at Maynooth Castle, 1528; attended the Lady Mary, daughter of Henry VIII. Her mother was daughter to Thomas Grey, Marquis of Dorset, half brother to Elizabeth of York. Miss Aikin in her "*Life of Queen Elizabeth*" (ed. 1819), vol. i., p. 33, gives the following account: "Elizabeth Fitz-Gerald coming to England, appears to have received her education at Hunsdon Palace with the princesses Mary and Elizabeth, her relations. Here she was seen by Henry Earl of Surrey, whose chaste and elegant muse has handed her down to posterity as the lovely Geraldine, the object of his fervent but fruitless devotion. She was married first to Sir Anthony Brown (1543), and afterwards (1552) became the wife of the Earl of Lincoln, surviving by many years her noble and unfortunate admirer (the Earl of Surrey)."

She erected a sumptuous monument to the memory of her husband in St. George's Chapel, Windsor, where both their effigies may be seen.

To the waist, face seen in three-quarters turned towards the left ; small yellow lace ruff, fitting close to the cheek, light brown hair, close red cap, decorated with pearls. A cross suspended on the neck. Black dress, trimmed square, and ornamented with grey braids and white puffs. A youthful pleasing countenance. Plain dark background. The picture is French in character, and resembles some of the early portraits of Queen Elizabeth, especially one in the National Portrait Gallery, and also the profiles on the coinage. It was probably painted about the year 1560.

Pennant, 4to, page 366, observes, "her face, a proof how much depends on fancy." Pennant, in his "Tour in Scotland," vol. ii., page 320, mentions a portrait of the Countess of Lincoln, dated 1560, at Lumley Castle, "in a singular dress of black and gold, with a red and gold petticoat." He describes her as "ill favoured," and adds, "Her portrait at Woburn represents her an object "worthy the pen of the amorous Surrey."

Walpole in his "Anecdotes," edited by Dallaway and Wornum, page 157, inclines to attribute this portrait to Ketel rather than to De Heere.

An interesting account of this lady has recently been printed at Dublin under the title of "A Brief Memoir of the Lady Elizabeth Fitzgerald, known as the Fair Geraldine," by the Rev. James Graves, Hon. Sec. to the Royal Historical and Archæological Association of Ireland. 8vo, 1874.

This picture is referred to by Dr. Nott, in his "Memoirs of the Earl of Surrey," page cxxix. note, and he also states that an engraving from it was given in an edition of Tottel's "Songs and Sonnets," published in 1814.

Panel. 17 in. x 13 in.

26. LADY ANNE AYSCOUGH.

Painter unknown.

Anne, eldest daughter of the first Earl of Lincoln (No. 23) and his second wife Ursula. Wife of Sir William Ayscough of Kelsey, Lincolnshire, Knight.

A small picture.

Seen to the waist, face turned in three-quarters, and looking towards the left, wearing a curious white gauze cap over rich auburn hair. Gauze ruff, edged with lace, partly hiding the cheek, white dress, with gold studs and black pattern. Rope of pearls looped up on the breast by a large circular enamelled brooch of various colours. Background pale blue.

Inscribed in very small characters along the top of picture, close to the frame, A^o DNI 1577.

Walpole in his "Anecdotes," edited by Dallaway and Wornum, inclines to attribute this, like the preceding picture, to Ketel, page 157, note.

Pennant, 4to, p. 371.

Oak panel. 13½ in. × 10½ in.

27. WILLIAM PRINCE OF ORANGE, SURNAMED THE SILENT.
1533—1584.

MIREVELDT.

Founder of the Dutch Republic; born in Germany; united with Counts Egmont and Horn, in strenuous opposition to the tyranny of Philip II. and his minister, Cardinal Granvelle; shot at Delft by Balthasar Gerhard; interred with almost regal honours at Delft.

To the waist. Close-fitting skull cap, worn face, ruddy complexion, and grey close-cut beard; seen in three-quarters to the right. Plain round ruff; black gown, embroidered with gold, and faced with brown fur. The white tassels of his ruff are crossed in a peculiar manner on the breast.

A similar picture is engraved by Tanje. There is a portrait of William the Silent in the Royal collection at Hampton Court, No. 923 of the Catalogue. See also an engraving in the "Nassovischen Oraison-boom," Plate 1.

Canvas. 23½ in. × 18½ in

28. FRANCIS RUSSELL, SECOND EARL OF BEDFORD, K.G.
1528*—1585.

Painter unknown.

Succeeded his father (No. 6) when twenty-seven years of age. Espoused the cause of the Princess Mary against the Lady Jane Grey; distinguished himself at the Battle of St. Quentin, 1557; was constituted Governor of Berwick-on-Tweed and Warden of East

* The inscription on his Monument at Cheney's, says, died July, 1585, in the 58th year of his age.

Marches towards Scotland ; elected K.G. ; employed to negotiate for a marriage between Mary Queen of Scots and Robert, Earl of Leicester ; stood surety for Queen Elizabeth at the christening of James I., 1566. He was godfather to Sir Francis Drake. This Earl was a person of such great hospitality, that Queen Elizabeth used to say of him that *he made all the beggars*. Died at Bedford House, in the Strand. He married first Margaret, daughter of Sir John St. John, of Bletshoe ; and secondly Bridget, daughter of Lord Hussey of Sleaford, widow of Sir Richard Morison, and Henry, second Earl of Rutland.*

A small round picture in a circular frame.

To the waist, face seen in three-quarters to the left. Brown, double-pointed beard, black cap, over grey flaps covering ears. Plain grey square-cut collar, black dress, mantle faced with broad white fur, over which lies the collar of Garter, without any pendent device. A mellow and very well finished picture. No gilding on it.

Circular panel. 1 foot diameter.

Holbein drew the portrait of the second Earl when about twelve years of age, viewed in full face, wearing a cap. It is among the Holbein drawings at Windsor, No. 46 of Chamberlain's engravings.

29. *The same person.*

FRANCIS RUSSELL, SECOND EARL OF BEDFORD, K.G.
1528—1585.

ZUCHARO.

A half-length figure, the size of life, in a cloak trimmed with white fur, turned in the same direction as the preceding ; but considerably older, and more dignified and portly in appearance. Eyebrows and moustache white ; forked beard of the same colour, leaving the chin round and bare. His square collar is edged with lace. Plain black cap. The collar of Garter lies over the fur trimming of his cloak. A small pearl hangs from the device of St. George and the Dragon. St. George raises a sword in his right hand and grasps a lance with his left. A mellow picture, full of character. In good preservation.

Engraved, the reverse way, by Houbraken, 1740, No. 19 of Birch's "Illustrious Heads."

Panel. 26 in. × 18½ in.

* See note to No. 76, page 52.

30. EDWARD LORD RUSSELL, ELDEST SON OF FRANCIS,
SECOND EARL. 1551. Died before his father, 1584.

Painter unknown.

He married Sibilla Morison, daughter of Bridget Lady Morison, who afterwards became his mother-in-law as Countess of Bedford,* and left no issue. His widow afterwards married Arthur Lord Grey, of Wilton.

A half-length standing figure, the size of life; youthful face, with a slight beard, in white silk dress, black cap and grey feather; plain ruff, fitting close to cheek, with a black and gold mantle. Through a square window, to the left, is seen a garden, with a circular labyrinth in which walks a man wearing a Spanish cloak. Under the window is written in white capitals, FATA. VIAM. INVENIENT. Lord Russell grasps with his right hand four serpents, two of which hold a label in their teeth inscribed with FIDES. HOMINI, SERPENTIBUS. FRAVS. On the upper right-hand part of the picture is inscribed the date 1573.

ÆT SVÆ 22.

The date here given is against the probability of the picture being painted, as some have suggested, by Zucharo, who did not arrive in England till 1574.

Pennant, 4to, page 369, calls this a "small full-length."

Panel. 32 in. × 23 in.

31. FRANCIS RUSSELL, THIRD† SON OF THE SECOND (No. 28) AND
FATHER OF THE THIRD EARL OF BEDFORD (No. 71).

Painter unknown.

Slain in a Border fray, July 27th, 1585, the day before his father's death. Buried at Alnwick.

Married Juliana, daughter of Sir J. Forster, Warden of the English Middle-March on the Border.

She died before her husband.

Companion picture to the preceding; exhibiting, in like manner, the Italian style of allegory so prevalent at this period.

* See No. 76, page 52.

† JOHN RUSSELL, second son of the second Earl of Bedford, died 1584, married Elizabeth Cooke, widow of Sir Thomas Hobby. John Lord Russell was summoned by writ as Baron of Parliament in his father's lifetime. Buried in Westminster Abbey. He is not represented in this collection.

A youthful half-length figure, the size of life, standing to the left, smooth face, wearing black cap and black feathers, white silk dress, with small white ruff, and black mantle embroidered with gold. His right hand at his waist. Through a square window, to the left, a ship is seen sailing. On the opposite side, through a similar window, appears a woman seated in an open plain surrounded by serpents.

Pennant, 4to ed., page 369, attempts a solution of the allegory.

Panel. 33 in. × 23½ in.

32. *Sister to the preceding.*

MARGARET RUSSELL, COUNTESS OF CUMBERLAND,
third daughter of the second Earl of Bedford. 1560—1616.

Painter unknown.

Born at Exeter. Married, 1577, to Geo. Clifford, third Earl of Cumberland. Their daughter, Anne Clifford, occupies a prominent place in the history of her time (see No. 157 in this collection). Buried at Appleby.

A bust picture, the size of life; face seen in three-quarters to the left. High black dress. Close-fitting yellow jewelled cap or caul on her head. Dark brown hair. Plain large ruff close to the cheek, and a square-cut gauze collar beneath it. Three rows of pearls suspended in front of her black dress; rich jewel pendent from her neck between the gauze collar.

Pennant, 4to, page 373.

There is a striking full-length portrait of this lady with her husband and two sons in the large family picture at Skipton Castle, the residence of Sir R. Tufton. It was painted for her daughter, the Countess of Dorset, Pembroke, and Montgomery, as a memorial. There are long inscriptions, giving biographical records of the persons represented, on the surface of the picture. Part of that relating to the Countess of Cumberland is as follows:

"Shee was of a great naturall wit and judgement, of a swete disposition, truly "religious and virtuous, and indowed with a large share of those 4 moral virtues, "Prudence, Justice, Fortitude, and Temperance. The death of hir two sonnes did "so much afflict hir as that ever after the booke of Jobe was hir dayly companion. "Shee died in her castle of Bromeham, in Westmorland, in hir widowhood, 24th "May, 1616."—Whitaker's "History of Craven," Lond. 4to, 1805, page 241.

A portrait to the waist, of this lady, painted in 1585, when she was 25, is at Gorhambury, and bears a close resemblance to that in the large picture at Skipton Castle. It has been engraved by J. Caldwell for Pennant's "Journey from Chester to London," 4to, page 246. In the subsequent edition of 1811 the plate was reduced in size, and a false inscription added to it, stating that the original was at Woburn.

In the curious Memoir written by her daughter Anne, Countess of Dorset and Pembroke, frequent reference is made to her mother, whom she held in high veneration. (See No. 157.)

Her monument, with effigy, in Appleby Church, is engraved in Pennant's "Downing to Alston Moor," page 144.

She erected an octagonal column, with sundials and armorial bearings on the upper part, on the high road, to mark the spot on which she took leave of her mother. It is known as "Anne Clifford's Column," and is engraved in Pennant's "Tour from Downing to Alston Moor," London, 4to, 1801, p. 154. The inscription runs thus :

"This pillar was erected, anno 1656, by the Right Hon. Anne Countesse Dowager of Pembroke, and sole Heir of the Right Honourable George Earl of Cumberland, &c. For a memorial of her last parting in this place, with her good and pious Mother the Right Honourable Margaret Countesse Dowager of Cumberland, The second of April 1616, in memory whereof she hath left an annuity of £4 to be distributed to the poor of the parish of Brougham every second day of April for ever, upon the stone table placed hard by. Laus Deo !"

"That modest stone which Pembroke reared ;
Which still records, beyond the pencil's power,
The silent sorrows of a parting hour ;
Still to the musing pilgrim points the place
Her sainted spirit most delights to trace."

ROGERS, *Pleasures of Memory*, p. 34.

The inscription placed on the monument by her daughter in Appleby Church has the following lines :

"Who faith, love, mercy, noble constancy
To God, to virtue, to distress, to right,
Observ'd, express'd, shew'd, held religiously,
Hath here this monument. Thou see'st in sight
The cover of her earthly part ; but, Passenger,
Know, Heaven and Fame contain the best of her."

Panel. 20½ in. × 15 in.

33. ANNE RUSSELL, afterwards COUNTESS OF WORCESTER.

As a child. Died 1639.

MARC GHEERADTS.

Grandchild of the second Earl of Bedford, and daughter of his second son, John, Lord Russell, buried in Westminster Abbey, 1584, and Elizabeth Cooke, sister to Lady Bacon and Lady Burleigh. See *ante*, No. 18.

Married Henry, Lord Herbert, son of the Earl of Worcester, at Blackfriars, 1600. She died 1639, and was buried at Ragland. Lord Herbert succeeded his father in 1628, and, after his wife's death, was created Marquess of Worcester, 1642.

A full-length figure, the size of life, turned towards the right, standing on a plain boarded floor, with a coral rattle in her right hand. Scarlet dress, with white sprig pattern on it, and a broad white muslin apron in front. Her square-cut lace collar is wired and fits close to the face : she also wears a muslin veil, partly covering the forehead. The feet are not seen. An extremely well painted picture.

Queen Elizabeth was present at the wedding at Blackfriars, and her arrival at Lady Russell's house, borne in a litter, previous to the ceremony, forms the subject of a curious historical painting preserved at Sherburne Castle. This has been engraved and erroneously described by Vertue as the Queen's visit to Hunsdon House. In that picture the figures are all full length, and in the gayest possible costumes. The bride appears conspicuous among the ladies following the royal litter. See an essay on this subject by the writer of this Catalogue in the *Journal of the Archæological Institute*, vol. xxiii., p. 131. The ceremony is described by Wiffen in his "Memoirs of the House of Russell," vol. ii., p. 57.

Lady Russell, in the dedication of her translation from the French of a small religious work, printed 1605, addresses it as a New Year's gift to "her only daughter Anne Herbert, wife to the "Lord H. Herbert," with the following lines :—

" IN ANNAM FILIAM.

" Ut veniens annus tibi plurima commodet Anna,
" Voce piâ Mater, supplice mente, precor ;
" Ut valeat pariterq ; tuo cum conjuge Proles,
" Officiis junctis, vita serena fluat.

" ELIZABETHA RUSSELLA DOWAGER ; "

which Ballard, in his "Memoirs of Learned Ladies," 4to, Oxford, 1752, page 199, thus renders :—

" TO HER DAUGHTER ANNE.

" That each new year new blessings Anne may bear,
" Thy tender mother breathes her pious pray'r.
" Blest be thy husband, blest thy offspring be,
" And all thy days from ev'ry ill be free."

It is remarkable that there is no portrait of her father, John Lord Russell, in this collection. His effigy in peer's robes appears on the monument in Westminster Abbey.

Panel. 30 in. x 28 in.

34. SIR PHILIP SIDNEY. 1554—1586.

Probably painted by Zucharo.

Eldest son of Sir Henry Sidney of Penshurst; nephew of the Earl of Leicester; Governor of Flushing. Killed near Zutphen.

Sir William Russell (No. 53), brother of the third Earl of Bedford, attended Sir Philip in his last moments on the field of battle, who bequeathed to him, as his dear friend and comrade, his best gilt armour. Sir William succeeded Sidney as Governor of Flushing. For an account of the friendship existing between Sir William Russell and Sir Philip Sidney see Wiffen's "Russell Memoirs," vol. ii., p. 3. It is recorded that Sir Philip sat at Venice to Paul Veronese; but the picture is no longer known.*

Half-length standing figure; the size of life. Face turned in three-quarters towards the right. Large ruff, fitting close to the cheeks, black steel gorget. Body and sleeves of a pale yellow, or cream colour. Trunk hose black, corded with yellow. Right hand on hip. Silver hilt of sword in his left. Plain dark brown background.

Inscribed in yellow capitals along the top of the picture, towards the left,

PHILIPVS·SYDNEYVS
ANÆTATIS SVÆ 32

and on the grey background in yellow letters

CÆTERA FAMA
ED

Pennant, 4to, page 350.

This portrait certainly represents Sidney at an earlier period of life than that indicated on the picture, which is the date of his decease. We here see a beardless young man, apparently

* See the "Life of Sir Philip Sidney," by Julius Lloyd, 1862, p. 34.

not more than twenty; whilst there exist in the Royal Collection at Windsor and at Cobham Hall authentic portraits of the hero, at a later age, with more developed features and strong indications of a beard. A similar picture to the Woburn portrait is at Penshurst; but it is dated ten years earlier, "1577, æt. 22." It is quite possible that this picture has its origin in the portrait painted by Paul Veronese above mentioned. Sidney quitted Venice in the summer of 1574. In 1812 Henry Bone, R.A., exhibited an enamel from this portrait at the Royal Academy, No. 402 of the Catalogue.

Engraved, without the inscriptions, and not the whole picture, by E. Scriven, in Lodge's "Portraits," vol. 3, pl. 49. A similar picture is at Longleat.

Another portrait, engraved by Houbraken, pl. 88, belonged in 1743 to Sir Brownlow Sherrard, Bart.

A picture closely resembling the one at Woburn is at Warwick Castle; but the colour of the body and sleeves is black striped with yellow.

The Chesterfield portrait, as quite a young man, is engraved in the "Heræologia," page 70.

Oak panel. 44 in. × 32½ in.

35. TITIAN ACCOMPANIED BY TWO OTHER PAINTERS. 1477—1576.

Titian, or more properly Tiziano Vecellio, was born at Capo del Cadore; studied, together with Giorgione, under the Bellini; painted the Emperor Charles V. at Bologna in 1530, who created him a Count Palatine of the Empire and Knight of the Order of St. Iago. Died at Venice of the Plague, aged ninety-nine years.

Half-length figures, the size of life. Titian, looking up to the right, holds a paper with both hands on a table before him. He wears a black skull-cap, his dark mantle is faced with brown fur. The light is admitted from the right-hand side.

His companions, one on each side of him, supposed by some to represent Paul Veronese and Tintoretto, but varying from their authentic portraits, look over his shoulders directly at the spectator. The figure to the right of Titian is more like Morone.

Purchased by G. Hayter at Benjamin West's sale for the Duke of Bedford. Mr. Hayter related that Mr. West once said to him, "If I look at that picture before I go into my painting-room, I feel almost ashamed to take up my palette."

Galt states, in his "Life of West," London, 1816, Part I., p. 130, that West devoted much care and attention towards ascertaining the peculiar method adopted by Titian which so pre-

eminently distinguished his painting, and particularly to obtain the secret of that "internal light" for which Titian was so celebrated.

The principal figure is taken from the well-known portrait of Titian in the Gallery of Painters at Florence. See Galleria di Firenze (Ritratti, vol. i. tav. 13).

A similar figure, with only one companion, is in the collection at Cobham Hall.

The portrait of Titian was not unfrequently combined with those of other artists in the same picture. Thus in the famous *Marriage at Cana*, by Paul Veronese, the musicians grouped in the centre are all recognisable as the leading painters of his day.

A curious picture belonging to Lord Yarborough, "*Christ driving the Money-changers from the Temple*," painted by Il Greco, has also the bust portraits of Titian, Michael Angelo, Raphael, and Paul Veronese, introduced as half-length figures, in the foreground.

Titian's own head, by himself, appears in combination with a very fine portrait of the Chancellor Franceschini at Windsor Castle.

Wiffen, No. clxiv.

Canvas. 32 in. × 32 in.

36. MALE PORTRAIT. Erroneously called Titian.

A square picture. Face three-quarters to the left; dark hair and beard, looking at the spectator. Black dress, deep brown shadows.

Canvas. 33 in. × 26 in.

37. PAUL VERONESE, PAOLO CALIARI. 1528—1583.

By his son, CARLO CALIARI.

Born at Verona. His father, Gabriele, a sculptor, first instructed him in the art. Resided principally at Venice, where he was regarded as the rival of Titian.

A standing figure, the size of life, half-length, in profile to the right, with full grey hair and beard. In the front, on a table covered with a carpet, lie fragments of antique sculpture; on one of these, a male head, the painter rests his right hand. The left holds a palette and brushes. He wears a long furred robe. A fine piece of landscape is seen to the extreme right, beyond the base of a column. His *mahl-stick* projects darkly against the pale sky. At his neck is a double eagle imperially crowned. Among the sculptures on the table is a cast of a large hand grasping a serpent, like that of Laocoon.

An admirable picture. Dr. Waagen, vol. iv., page 336, says: "the noble features are admirably conceived."

Canvas. 42 in. × 39 in.

38. TINTORETTO, JACOPO ROBUSTI. 1512—1594.

By himself.

The son of a dyer. Born at Venice. Remarkable for the rapidity and vigour of his execution. His daughter was an excellent portrait painter.

A youthful portrait, half-length, standing figure, in black dress, face turned in three-quarters, looking towards the right. His right hand is extended in the opposite direction, and his left resting on the hilt of his sword. A square doorway appears in perspective in the background to the right. A curtain to the left.

Dr. Waagen, vol. iv., page 336, says, "The features of the face appear much nobler than in the portrait which represents him an aged man. Admirably coloured, and very carefully executed."

Canvas. 43 in. × 38 in.

39. ROBERT DUDLEY, EARL OF LEICESTER, K.G. 1532—1588.

The well-known favourite of Queen Elizabeth, and rival of Walter Devereux, Earl of Essex, and Radcliffe, Earl of Sussex. Died at Cornbury.

Small square picture, to the waist. Face three-quarters to the left, dark hair and grey eyes, ruddy complexion, dark beard and moustaches. White under-vest striped with gold. Black cap with gilt band. Small square laced collar. Dark brown-furred mantle. Jewel of Garter, suspended by a blue ribbon, on breast.

Naunton, in his "Fragmenta Regalia," page 99, thus describes him: "He was a very goodly person, tall, and singularly well-featured . . . but towards his latter, and which with old men was "but a middle age, he grew high coloured." In Naunton's account of Radcliffe, Earl of Sussex, p. 103, he quotes his dying words: "but beware of the *gypsy*," meaning Leicester, "for he will be too hard for you all."

Panel. 16½ in. × 12½ in.

40. AMBROSE DUDLEY, EARL OF WARWICK, K.G. 1531—1589.

Elder brother of Robert, Earl of Leicester.

A bust picture, face three-quarters to the left. Light yellow thick moustaches and closely trimmed beard. Black cap, with jewel at the side and flap descending to the ears. White lace ruff, with short cords and tassels, fitting close to the chin. Yellow-brown eyes fixed on spectator. Black dress faced with brown fur, over which is the collar of the Garter, having a small pendent group of the usual figures in pale yellow, in which the horse appears galloping to the left.

Brilliant grass-green background. An effective and richly-toned picture.

Oak panel. 15 in. \times 10½ in.

41. ANNE RUSSELL, COUNTESS OF WARWICK. Died
February 3rd, 1604.

Eldest daughter of Francis, second Earl of Bedford, and third wife of Ambrose Dudley, Earl of Warwick.

To the waist, face three-quarters to the left, wearing a black French hood with an arch of jewels over it. Black dress with white lace ruff close to the face. Large open black-worked collar and collar of jewels inside dress, below neck. Pendent jewelled chains hung in festoons, and attached to a large central jewelled device with three pearls below it.

Frequent mention is made of this lady in the curious diary of her niece Anne Clifford, Countess of Pembroke and Montgomery (No. 157). See Seward's "Anecdotes," vol. iv. page 302; and Kippis's "Biographia Britannica," s. v. Clifford.

Wiffen, No. iv.

Panel. 21 in. \times 16½ in.

42. *The same person.*

ANNE RUSSELL, COUNTESS OF WARWICK. Died
February 3rd, 1604.

Unknown.

In later age. Inscribed at the top, towards left-hand,
ÆTATIS SVÆ (age wanting).
A° 1600.

A half-length standing figure; the size of life. In more advanced age. Radiating

ruff of grey lace, open at the neck. Black dress, black beads, the left hand resting on a green-covered table. The black Chinese fan in her right hand is of the radiating form as in present use, and at that time must have been a great rarity.

Wiffen, No. v.

Panel. 45 in. × 33 in.

43. *The same person.*

ANNE RUSSELL, COUNTESS OF WARWICK. Died
February 3rd, 1604.

Half-length; the size of life. Figure turned towards the left. Black dress, puffed with white and gold tags, white sleeves covered with gauze, chain of pearls *WW* fashion. French hood, small ruff, worked with black and gold, holding in left hand part of an ornament attached to her waist.

Pennant, 4to, page 360, observes that the date is 1600. "She
"is in her full age, and dressed in black and gold, with white
"and striped sleeves."

Walpole, in his "Anecdotes," whilst enumerating the works of
Sir Antonio More, states that there was a portrait by him
of this lady at Drayton House, the property of Lady Elizabeth
Germaine. The picture is still there, and belongs to Mr. Stopford.

Wiffen, No. ccxxx.

Panel. 26 in. × 20½ in.

44. GILES BRUGES, THIRD LORD CHANDOS. 1546—1593.
8th July, 1589.

JEROME CUSTODIS, of *Antwerp*.

Son of Edmund, second Lord Chandos, and Dorothy, fifth
daughter of Edmund, Lord Braze (she died 1539). He married
the daughter of Edward, Earl of Lincoln, and became father of
Katherine, wife of Francis, fourth Earl of Bedford (95 and 64).

To the waist, the size of life, in a white satin dress and black cloak striped with
silver braid, a tall black hat and rising ornament at the side of it, smooth cheeks,
yellowish moustaches, and tuft on chin; small falling square collar, fitting close to
the face. No gilding on the picture. Background plain grey.

Inscribed along the top to the right, in sharp black letters,

Hieronimo Custodis. Amm. piensis Fec

Octava July 15

To the left, on a line with the preceding, are fragmentary letters—

5 59 30

Pennant, 4to, page 371, says : "æt. 43, 1589."

*Engraved by James Stow from a drawing by G. P. Harding.
Published by Longmans, 1815.*

A similar picture, but showing more of the figure (nearly to the knees, with hand on sword), is at Nuneham Courtenay, Oxfordshire.

Wiffen, No. xiv.

Panel. 29 in. × 24½ in

45. *Wife of the preceding.*

FRANCES CLINTON, LADY CHANDOS. 1552 — 1623. At the age of 37.

Probably by GHEERADTS.

Fifth daughter of the first Earl of Lincoln (No. 23), wife of the preceding, and mother of Katherine, Countess of Bedford (98), and Lady Kennedy (68).

A half-length standing figure, looking at the spectator, in full black dress ornamented with butterflies and square devices, shaped like altars, in seed pearls. A very striking costume picture. She wears a large radiating lace ruff fitting close to the face. Her white cap is jewelled. Her cuffs also are adorned with gold lace and jewels. The great enamelled device on her right breast includes figures of St. George and the Dragon and a nude female figure. On her left sleeve, hanging by three chains, is a square framework with figures at the base, apparently Orpheus

playing the violin to animals, and Actæon attacked by his dogs. On her cuffs are shields with gilt balls as seen on the arms of the Medici family. A green curtain is gathered up in festoons on the right side behind her. A white feather fan is in her right hand. She holds it downwards.

Inscribed, but not in a contemporary hand, in the left upper corner—

ÆTATIS SVÆ 37. 3mm...
ANNO DNI. 1589 +---

Frances, daughter of Edward Clinton
Earl of Lincoln, and Wife of Giles
3rd Lord Chandos.

The first two lines are copied from the writing on No. 68. The rest is in completely modern characters.

Lady Chandos addressed a letter to Dr. Mounford of Barnet, a physician in attendance upon the Lady Arabella Stuart, which is preserved among the Harleian MSS. She died at Woburn, and is buried at Chenies.

Pennant, 4to, page 371. *Wiffen*, No. xv.

Panel. 44 in. × 34½ in.

46. UNKNOWN PORTRAIT in black armour.

Described by *Pennant*, 4to, page 352, as "A man, with his jacket grey, breeches red, short hair, and small beard; a stick in his hand."

Inscribed,—

ANNO DNI. 1592.

ÆTATIS SVÆ XXVIII.

Half-length standing figure, the size of life, wearing a black gorget and plain square-cut collar, with open neck. Resting his right hand on a walking-cane, and with the left grasping a dagger. A black morion-shaped helmet lies on a green-covered table beside him to the left. His body-dress is grey, his breeches are red striped with yellow, and black armour covers his arms. The face, with aquiline nose and hair rising from his forehead, is very similar to the later portraits of Sir Philip Sidney.

Panel. 36 in. × 29 in.

47. COUNT DE NASSAU-URANIEN NASSAU.

A half-length figure, smaller than life, standing to the left, behind a stone parape, on which he rests, his right hand holding a letter. He wears a black skull-cap, and a black official dress, braided with grey, with sleeves puffed at the shoulders, having pocket appendages to them. His ruff and ruffles are small and close-fitting. A grey-toned, but very impressive picture. Shield of arms suspended from a lion's head on the wall to the left. The letter in his hand is sealed with red wax, and inscribed with one word,

Nassau

Pennant, 4to, page 353, describes the picture as follows :—"A "strange figure of a man, in black, half length, in a close black "cap, and a letter in his hand, directed to Pr. de Nassau." He wears an Elizabethan ruff.

Probably John, senior Count of Nassau Dillenburg, the son of William, senior Count of Nassau in Germany, and brother of William the Silent (No. 27). Born 1535. Established Protestantism according to the tenets of Calvin, in his dominions. Died 1606.

Wiffen, No. ccx.

Panel. 21½ in. × 16¾ in.

48. SIR RICHARD BINGHAM, KNIGHT. 1528 — 1598. Of Bingham Melcombe, in the county of Dorset. Rendered various military services to Queen Elizabeth. Was Governor of Connaught in 1585, and Marshal of Ireland. Died at Dublin. His monument is in Westminster Abbey.

Half-length figure, smaller than life, the face turned in three-quarters to the right, with dark hair, bare headed. Light admitted from the right side. Small white square collar, with six tassels on each side. In a suit of chain armour with gorget and crimson jacket tapering to the waist. Right hand on hip, and his left rests on pommel of the sword. Inscribed in left-hand corner,

A.D. 1564
ÆTATIS 36
SIR RICH^d
BYNGHAM.

Wiffen, No. cclxiv.

Canvas. 22 in. × 19 in.

49. WILLIAM CECIL, FIRST LORD BURGHLEY, K.G. 1528—1598.

Attributed to GHEERADTS.

The great Minister of Queen Elizabeth. Lord High Treasurer during a period of 30 years. His first wife was Mary Cheke. He married secondly Mildred, daughter of Sir Anthony Cooke. His monumental effigy is on his tomb in St. Martin's Church, Stamford.

Full-length figure, the size of life, seated to the left in a square-backed chair, wearing a high-crowned black hat and a long robe faced with brown fur; holding a letter in his right hand, and the Treasurer's wand in his left. The collar of the Garter and a crimson robe lie on a green-covered table to the left. On one side of his hat is a cameo medallion of Queen Elizabeth, in profile to the left, with a spear or short sword passing behind it. The following inscription is under the shield of Cecil arms, encircled by Garter in the upper left-hand corner:—"Sir William Cecil Knight Baron of Burghley Lord High Treasurer of England Knight of the most noble Order of the Garter, and Master of her Majesty's Court of Wards and Liveries." A yellow curtain to the right. This is a very unusual type among the numerous portraits of Lord Burghley. Beneath the carpet, in front, may be observed a strange face, as if carved in wood, lying on the ground.

The most characteristic portraits of this great statesman are preserved at Hatfield House.

Pennant, 4to, page 357. *Wiffen*, No. cclviii.

Canvas. 82 in. × 50½ in.

50. ROBERT DEVEREUX, SECOND EARL OF ESSEX, K.G. 1567—1601. The unfortunate favourite of Queen Elizabeth. Lord Deputy of Ireland. Beheaded in the Tower of London.

Full-length life-sized figure, standing bareheaded in the open air, dressed entirely in white, wearing a large ruff and a steel gorget beneath it. The badge of the Garter hangs on his breast by a blue ribbon. The baton held in his right hand has inserted at the end of it the royal arms on a shield. His left hand, without any rings on the fingers,* grasps the hilt of his sword. The letters on the Garter round his left knee are red, with diamonds for stops between the words. A white paper, attached by sealing-wax to the ground, inscribed with his name, is clearly of a date long subsequent to the picture. He wears black open shoes, without rosettes. To the left is a richly-wooded landscape, very well painted and bluish in tone, as seen in the works of Breughel. To the right, distant buildings amid rocks, and a sea-shore with dashing waves in front.

Pennant, 4to, page 356, quoting the "*Reliquiæ Wottonianæ*," says that "his beard was red, his hair black, his person strong "but without elegance, his gait ungraceful."

* Sir Henry Wotton, in his "*Reliquiæ*," Ed. 1685, p. 171, speaks of "the incomparable fairness and fine shape of his hands."

This picture formed an important feature in the Portrait Gallery of the 1857 Manchester Exhibition. No. 19 of the Catalogue.

There are fine miniatures of this nobleman in the Royal collection at Windsor, and at Knowsley, the residence of the Earl of Derby.

Canvas. 84 in. × 50 in.

51. QUEEN ELIZABETH. 1533—1603.

MARC GHEERADTS.

Commemorating the Armada of 1588. An oblong picture; very remarkable for the treatment of the subject.

A standing, half-length figure, the size of life, wearing a large radiating ruff, fitting close to her face and rising high above the ears. The Queen's head is seen in three-quarters, turned towards the left. She rests her right hand on a terrestrial globe; the land, in shape roughly resembling England and Scotland, extends from pole to pole. Ships are seen sailing on the seas, and lines corresponding with the Ecliptic and Equator are also observable encompassing all. No geographical names are inscribed on it. The globe rests on a green covered table in front left-hand corner. The Queen's dress is white satin jewelled, over which is an outer garment of black trimmed with large pearls, pink bows, and a jewel in each bow. Large pearls, placed two together, protrude from her light-brown hair. Pearls are placed *beside* her ears, but do not hang from them. Large and long pearls rise from the arches of the crown, where they join the circlet, which is on a table to the left. To the right, is a square-backed chair. Brownish-green curtains in the background are raised showing two square windows, each containing a different view of the Fleet. The one to the left commands an extensive prospect of a calm sea, with a fleet sailing majestically on its surface. Two fire-ships, distinct from the rest, seem taking departure to the extreme left. On the opposite side, through the corresponding aperture, is a raging tempest, with great ships dashed against rocks by waves of enormous magnitude. There can be little doubt that these two scenes, thus placed in contrast, relate to the memorable dispersion of the Spanish Armada, in 1588. All the flags on the ships in the calm bear the red cross of St. George, thus +, whilst those on the distressed ships carry the cross of St. Andrew, saltire-wise, thus ×.

Gheeradts, the painter, arrived in England in 1580. Zucharo had quitted this country about 1578.

Wiffen, No. cclix.

Panel, consisting of three planks joined horizontally.

52½ in. × 41½ in.

52. ROBERT CECIL, FIRST EARL OF SALISBURY, K.G. 1563—1612. Youngest son of Lord Burghley and his second wife, Mildred Cooke. Created Earl of Salisbury 1605. He married Elizabeth, the sister of Henry Brooke, Lord Cobham.

MARC GHEERADTS.

A full-length figure, the size of life, bareheaded, and dressed in black, standing, on a paved floor, by the side of a table, on which he rests his right hand. His left holds the jewel of the Garter, which is fastened round his neck by the blue ribbon. A large white ruff fits close to his face. Face seen in three quarters, turned to the left. The wand of office is behind him, against a column; a handbell and a letter are on the table. The upper part of the figure corresponds with portraits at Hatfield, Knowsley, and the National Portrait Gallery.

An original drawing, full-length, of this figure, which belonged to Malone, is engraved in Park's edition of Walpole's "Noble Authors," vol. ii., page 143 (wand omitted), and another in Naunton's "Regalia," 1797, page 144.

Pennant, 4to, page 357. *Wiffen*, No. cclxxiii.

Canvas. 85 in. × 20 in.

53. WILLIAM, LORD RUSSELL, OF THORNHAUGH. 1553—1613. Father of the fourth Earl of Bedford and youngest son of the second Earl. Married Elizabeth Long, of Shengay, in Cambridgeshire (No. 56). Knighted for his services in Ireland, 1580. Succeeded his friend Sir Philip Sidney as Governor of Flushing. In 1594 he was constituted Lord Deputy of Ireland. Created Baron Russell by King James in 1603. Died August 9th, and was buried at Thornhaugh. This picture commemorates his appearance at the time when his first honours were conferred upon him.

Painter unknown.

To the waist, the size of life; his youthful face is seen in three-quarters to the left. Black dress with round buttons, large white radiating ruff. His eyes are bent on the spectator. Inscribed in yellow capitals along the top—

WILLIAM L^D RUSSELL ANNO Ñ 1580 ÆTATIS SVÆ 27.

He is referred to as "my Unkle Russell," in the Countess of Pembroke and Montgomery's curious Diary. See Seward's "Anecdotes." London, 1804. Vol. I.

In Stow's "Chronicle," continued by Howes, fol. 1631, page 737, describing the fight before Zutphen, we read as follows. "Sir William Russell, with his cornet, "charged so terribly, that after he had broke his lance, he with his curtle-axe so "plaid his part that the enemy reported him to be a devill and not a man, for where "he saw 6 or 7 of the enemies together, thither would hee, and so behaved "himself with his curtle-ax that hee would separate their friendship." When Sir

Philip Sidney had his death-wound, "Sir William Russell, coming to him, kissed "his hand, and sad with teares : O noble Sir Philip, there was never man attained "hurt more honourably than yee have done, nor any served like unto you."

Wiffen, No. vii.

Panel. 23 in. × 19 in.

54. *The same person.*

WILLIAM, LORD RUSSELL, OF THORNHAUGH. 1553—1613.

Painter unknown.

Full-length figure, life-size, standing, bare headed, by the side of a green-covered table, and resting his right hand on a stick. He wears a large radiating ruff, and has a small pointed beard. His black dress is slashed all over in small rows, showing a patterned white dress underneath. His left hand holds the hilt of his sword. A half-shorn poodle or Maltese dog is seated on the pavement, close by the table, in the left-hand corner. The shaft of the column on the opposite side is pale red. The curtain and table-cover are of the same bright green.

Engraved by W. Greatbach for Harding's "Historical Portraits," No. 4 of the Series.

Pennant, 4to, page 368. *Wiffen*, No. ccxxvii.

Canvas. 85 in. × 54 in.

55. *The same person.*

WILLIAM, LORD RUSSELL, OF THORNHAUGH. 1553—1613. At a later period of life.

Painter unknown.

Bust portrait, turned to the left. Grey hair, cane-coloured beard; aged face, hollow cheeks. Black dress and plain round ruff. A poor picture.

Wiffen, No. lvi.

Panel. 22½ in. × 17¼ in.

56. ELIZABETH LONG, LADY RUSSELL. 1568—1611. Daughter of Henry Long, of Shengay, in Cambridgeshire. Wife of William Lord Russell of Thornhaugh, and mother of Francis, fourth Earl of Bedford (95). Buried at Watford, in Hertfordshire.

Half-length figure, the size of life, facing the spectator. She wears a black richly patterned dress, and a large radiating ruff, fitting close to the cheeks and open at the neck. Her left hand is raised, holding a jewel, and on the sleeve of that arm is a

curious jewelled device of a figure holding aloft a coronet, and attacked by hounds (qy. Actæon), with a monogram of E. R. In her right hand she holds a handsome fan, composed of peacocks' feathers, and with white feathers in alternate rows. Her face is round and youthful. There is no gilding on the picture.

Wiffen, No. vi.

Canvas. 45 in. × 34 in.

57. JOHN, SECOND LORD HARINGTON OF EXTON. —1614.

Son of John, the first Lord Harington, and brother of Lucy, Countess of Bedford (73). He died the year after his father, and his estates devolved upon his sisters.

Painter unknown.

To the waist, boyish face, partly turned to the left; wired lace band fitting close to the cheeks, and cut straight across in front; pale yellow dress, and blue ribbon hanging from shoulders.

The jewel or device that should be attached to it is not seen. A very poor picture.

This Lord appears as a boy, in the curious hunting picture at Wroxton Abbey, of Henry Prince of Wales killing a stag. His portrait is also engraved in the *Heræologia*, page 134, with the motto *Nodo Firmo*. The Countess of Bedford paid Nicholas Stone £1020 for making a tomb for her father, mother, brother and sister, and had it erected at Exton, 1616. See Walpole's "Anecdotes," edited by Dallaway and Wornum, page 240.

Wiffen, No. lv.

Tall square panel. 19½ in. × 15½ in.

58. QUEEN ANNE OF DENMARK, Consort of James I. 1574—1619.

VAN SOMER.

Daughter of Frederick II., King of Denmark, and Sophia of Mecklenburgh. Married 1589 at Upslo to James VI. of Scotland, afterwards King of England.

Full-length, life-size figure, partly turned to the right, standing under an arch, through which, to the left, is seen a distant garden laid out in square grass plots. The Queen wears a stiff-standing collar, open at the neck, a scarlet bow, and a diamond cross on the front of her dress, which is white, decorated with peacocks' feathers and small sprigs. A scarlet scarf is fastened round her left arm. The fan in her right hand is composed of long scarlet and black feathers. A jewelled St.

George and Dragon in an oval frame is attached to her left breast. The letter S., surmounted by a coronet, on her sleeve has reference to her mother's name, and in her hair is the figure 4 within the letter C, which refers to her brother Christian IV. of Denmark. To the right, below the cornice of the arch, is inscribed "*La mia grandezza dal eccelso,*" and on the green table under her left hand is written in yellow letters,

Fundamentum meum.

A black ring on her left hand is secured by small black strings, tied round her wrist in a bow. She stands on a plain brown floor.—See Wiffen's "House of Russell," vol. i., page 495.

Wiffen, No. i.

Canvas. 84 in. × 50 in.

59. CATHERINE HOWARD, COUNTESS OF SALISBURY.

Youngest daughter of Thomas, first Earl of Suffolk. Married in 1608 to William Cecil, second Earl of Salisbury. Sister to the infamous Countess of Essex, who was implicated in the murder of Sir Thomas Overbury, and aunt to Anne, Countess of Bedford (173).

Painter unknown.

Seen nearly to the waist, figure turned towards the left; circular yellow and grey lace ruff, fitting close to the face. Her dress is cut round, and bordered with yellow lace. White sleeve embroidered with gay colours. A very well painted picture in characteristic costume of the period.

Wiffen, No. ccliv.

Panel. 21½ in. × 16½ in.

60. DIANA, VISCOUNTESS WIMBLEDON. Daughter of Sir William Drury. Wife of Sir Edward Cecil, created Viscount Wimbledon, 1626. He was grandson of Lord Burghley, third son of Cecil, first Earl of Exeter; born 1571, and died at Wimbledon, 1638. His third wife, Sophia Zouch, lived till 1691

CORNELIUS JONSON VAN CEULEN.

To the waist, life size, within a grey oval spandril. The face is turned in three-quarters to the right. The countenance very similar to that of Katherine Bruges, Countess of Bedford (see No. 98). An extremely well painted picture. Black and white dress, with pearls.

Pennant, 4to, page 373. Wiffen, No. 225.

Canvas. 30 in. × 23½ in.

61. THOMAS CECIL, SECOND LORD BURGHLEY AND FIRST
EARL OF EXETER, K.G. 1542—1622.

MARC GHEERADTS.

Knighted by Queen Elizabeth, whilst attending her during her memorable visit to Kenilworth. Served with his brother, Robert Cecil, against the Spanish invaders, 1588. Created Earl of Exeter, 1604. Buried in Westminster Abbey. His second wife was Frances Bruges, daughter of the fourth Lord Chandos and widow of Sir Thomas Smith, of Parson's Green (for her daughter see No. 80). She was buried at Winchester.

Full-length, standing figure, the size of life, dressed in black, wearing a high-crowned black hat, black cloak, and a large white circular ruff coming close up above the ears. Wearing yellow gloves; the right hand resting on a walking-stick. A crimson curtain is suspended behind the figure; a square-backed chair is seen to the right, and a Turkey carpet covers the floor. Sharp, penetrating eyes, his beard is reduced to a mere white tuft on the chin. The badge of the Garter suspended by a blue ribbon on his breast. The words Y PENSE, in square red stones, are legible on his blue garter bordered with pearls.

A similar picture, belonging to the Marquess of Exeter, has been engraved by R. Cooper, in Lodge's Portraits, vol. iv., plate 74.

Pennant, 4to, page 362. *Wiffen*, No. cclxxii, states that the picture was painted in 1612.

Canvas. 84 in. × 50 in.

62. LEANDRO, third son of Jacopo da Ponte, known as IL BASSANO.
1555—1623.

Painted by Himself.

The *Cavaliere* Leandro, born at Bassano, was an excellent portrait painter, and completed many of his elder brother Francesco's unfinished works. Venetian school.

Bust; face seen in three-quarters turned towards the left. Long features, looking severely at the spectator; bald head, with tuft on forehead, dark brown beard. Round ruff and rich brown fur facing to cloak.

Dr. Waagen, vol. iv., page 336, says of this picture: "Leandro "Bassano. His own portrait. Powerfully painted in a strong red "tone."

Wiffen, No. clxviii.

Canvas. 27 in. × 21 in.

63. SIR EDWARD GORGES.

It is somewhat difficult to identify this personage, as there is no *contemporaneous* indication of the year to denote when the person represented had attained the age of 37.

Painter unknown.

To the waist, life size ; face three-quarters to left, youthful countenance, smooth cheeks, slight beard and moustache ; wearing an open plain square-cut collar, showing the neck, a buff coat and sleeves, and a black steel gorget. A large pearl is attached to his ear. Inscribed at the top, towards the left, *Ætas 37*, and in red letters on the opposite side, "PERDYDOS." On the back of the panel these words have been repeated in chalk, with the addition of the date 1597.

ON THE PICTURE.

Æta 37 Perdydos.

Sr Edward Gorge

ON THE BACK OF THE PANEL.

Ætas 37 PERDYDOS.
1597.

Mr. Wiffen states, page 194, that the painting bears the date 1597 ; but after a very careful inspection I failed to find anything beyond the chalk writing on the back.

Pennant, 4to, page 362, expresses uncertainty as to the person represented.

It may possibly represent Edward, one of the sons of Sir William Gorges, knight of Charlton Manor, Wraxall, and Winifred Budockshed, of St. Bude, Devon. His brother, Arthur Gorges, of Chelsea, was knighted in 1597, the year written on the back of this panel. A letter written by their mother after her husband's death in 1584, still extant among the additional MSS. of the British Museum, dated from "*my lodgings by Russell House this vi of April*," says, "*I lye in an od corner of my Lady Russell's.*"

One or more portraits of members of the Gorges family might, through the Bruges, be expected to appear in this collection, owing to intermarriages with the Clintons. Elizabeth Clinton, daughter of Henry, second Earl of Lincoln, and niece of Frances

Clinton Lady Chandos, married Sir Arthur Gorges, and their daughter Elizabeth Gorges married her cousin Theophilus, fourth Earl of Lincoln, who died 1667, without leaving children.

Wiffen, No. cclxii.

Panel. 21 in. \times 16½ in.

64. HENRY WRIOTHESLEY, THIRD EARL OF SOUTHAMPTON, K.G. 1573—1624.

MIREVELDT.

Grandson of the first Earl of Southampton (No. 5), and grandfather to Rachel Lady Russell (182). Friend of the Earl of Essex and Shakspeare. He married Elizabeth Vernon, of Hodnet in Shropshire.

Standing figure, the size of life seen to the knees, turned slightly towards the right, looking at the spectator, and resting his right elbow on the square back of a green chair, the left hand being placed on the hip. Black cloak covering the left arm. Large round close-fitting lace ruff, jewel of the Garter hanging by a blue ribbon : dark gloves on both hands. Black dress, with gold tags and laces round the waist.

A finely-painted picture.

Walpole, in his "Anecdotes of Painting," especially cites this picture as the production of Mireveldt. This picture was exhibited at the British Institution in 1815. No. 103 of the Catalogue.

Engraved by R. W. Sievier for Lodge's "Portraits," No. 75.

Described in *Pennant*, 4to, page 367, who attributes the painting of the picture to Solomon de Caus. *Wiffen*, No. ccxlviii.

Canvas. 58 in. \times 42½ in.

An enamel from this picture was exhibited by H. Bone, R.A., at the Royal Academy, 1814. No. 479 of Catalogue.

65. ELIZABETH VERNON, COUNTESS OF SOUTHAMPTON.

CORNELIUS JONSON VAN CEULEN.

Wife of the third Earl of Southampton, daughter of John Vernon of Hodnet, and niece of Walter Devereux, Earl of Essex.

Bust picture, life-size ; oval within a square. Face seen in three-quarters, turned towards the right, looking at spectator. Mary Queen of Scots' head-dress of white

lace, and a wide-spreading lawn ruff, with a second and more compact ruff fitting close under the chin. A miniature-case or "picture-box" is attached to her left breast. The dress, crimson embroidered with silver.

On the back of the picture there is the following inscription :—

"Elizabeth Vernon, wife to my grandfather, Henry, Earl of Southampton."

Underneath this there is another inscription, as follows :—

"The above is in the handwriting of Rachael, Lady Russell, widow of Lord Russell that was beheaded; and this portrait was given me by my sister, Lady Juliana (?) Penn, at Stoke, July 10, 1777, and by the Lady Charlotte Finch to Elizabeth Vernon, Countess Harcourt, 1789."

The picture was presented in 1832 to the Duke of Bedford by George Harcourt, Esq., member for the County of Oxford.

Rowland White, in the "Sidney Papers," mentions "the fair Mrs. Vernon." Her picture, as a girl combing her hair, is at Boughton, in Northamptonshire, and another picture of her is at Welbeck. A very fine portrait of the same lady, attributed also to Jonson, is at Sherborne Castle, and was contributed by the Hon. G. Wingfield Digby to the Portrait Exhibition at South Kensington in 1866. No. 344 of the Catalogue.

Wiffen, No. ccxxiv.

Panel. 24 in. × 20 in.

66. A BOY in long dress, called KING JAMES FIRST OF ENGLAND AND SIXTH OF SCOTLAND. 1566—1625.

Small full-length, in long green petticoats, red shoes; dark eyes, and black curly hair. He holds a large circular grey hat in his right hand: dark reddish brown background. A brown and white dog enters from the left.

Entirely different from any authentic portrait of James the First in early life.

Canvas. 49½ in. × 36½ in.

67. SIR JOHN KENNEDY, OF BARN ELMS.* 1614.

CORNELIUS JONSON VAN CEULEN.

Husband of Elizabeth Bruges, sister to Katherine Countess of Bedford (No. 98). He was knighted by James I. in 1603. After having married this lady, it was reported that he had left a wife behind him in Scotland, which embittered their future domestic happiness.†

Whole-length figure, the size of life, standing in an apartment, holding his hat in his left hand, and the other hand resting on his hip. He wears a wired-lace band or collar (Shakspeare-like), cut straight in front. His dress is black and gold, with a handsome Spanish cloak covering his left arm. Bright yellow shoes with rosettes of the same colour. On the wall of a distant chamber or gallery to the right, is seen a picture partially covered with a pink curtain fastened by gold rings on a black rod, according to the fashion of those times. Enough of the curtain has been drawn to show that it is a lady's portrait. Her hand appears in front of a table, holding a fan with a blue string attached to it. Above this, and, still as if painted on the picture, is inscribed

Ætatis
1614
Leyt

* The manor of Barnes or Barn-elms lies on the Surrey side of the Thames, near Putney. Sir Francis Walsingham made this his residence. See Lyson's "Environs of London," vol. i., page 8.

† Sir John Kennedy appears to have been severely harassed by the extravagant habits of his wife. He was compelled to sue from time to time for protection from arrest for her debts, and he finally drove her from her home with circumstances of great brutality.

The following extracts from a letter written 4th September, 1609, by Sir Arthur Gorges, of Chelsea, to Cecil, Earl of Salisbury, then Lord Treasurer, and preserved in the Public Record Office, will afford some curious particulars: "*This morning about ye breake of day there came to my gates the Lady Kennedye in very wretched manner bare legged in hyr petticoate and an old cloake, and hir night gear: in great fright and starved for cold. She denyred houserom and fyre of my wyfe hyr cosan in this extremitye being as she sayle dryven out of hyr house by Sr Jm Kennedy who with greats violence brake in uppon hyr and shee stole awaye in this haste att a back doore, much terrafied with hys furye. Dr. Paddy came with hyr, and hath left hyr with my wyffe.*"

Sir Arthur Gorges married Lady Elizabeth Clinton, daughter of Henry, second Earl of Lincoln. His wife was therefore cousin to Katherine, Countess of Bedford, and Elizabeth Lady Kennedy. The residence of Sir Arthur Gorges where Lady Kennedy found shelter was in the western extremity of Chelsea, and known afterwards as "Stanley House."

See Domestic State Papers, vi. 65, page 541 of Calendar Faulkner's "History of Chelsea," 1829, vol. i., page 56, and "The Story of Lord Bacon's Life," by Hepworth Dixon, pages 302 and 434.

The foreground is paved with black and red squares; but the gallery beyond is matted.

On the picture itself, on the base of a column, the date 1614 is repeated in large figures.

The meaning of the conceit of the picture in the background has not yet been satisfactorily solved.

Pennant, 4to, page 354, does not give any name to the person represented. He interprets the writing partly covered by the curtain as "*Ætatis. 1614. Læ. I.*"

Wiffen, No. ccxl.

Canvas. 78½ in. × 45½ in.

68. ELIZABETH BRUGES, afterwards LADY KENNEDY, aged 14.
1575—1617.

JEROME CUSTODIS, of *Antwerp*, July, 1589.

Wife of Sir John Kennedy. Daughter of Giles, third Lord Chandos (No. 44); granddaughter of the Earl of Lincoln (No. 23) and sister to Katherine, Countess of Bedford (No. 98).

Standing figure of a girl, seen to the knees, with the face turned slightly towards the left, looking at the spectator, having her hands joined. Large wide-spreading lace ruff, open at the neck. Her black dress is richly patterned; a singular pearl ornament is attached to her right sleeve, composed of a green frog mounted on the back of a long-tailed monster, whose body consists of a large oblong pearl, with a smaller pearl hanging from it in the centre.

A jewel is likewise attached to the ruff near her right shoulder. On the side of her lace head-dress is a device in black stones composed of the letters



In the left-hand upper corner of the picture is introduced a white bird perched on a sprig of bramble, pecking at the blossom. A white Maltese dog in the left-hand corner jumps up against her dress.

Above, on the right-hand side, near the top, is inscribed in

yellow capitals ÆTATIS SVÆ 14. ANNO DÑI. 1589. Below this, in contemporary black letters, to the right of her ruff, is written

*Hieronimo Custodis Antverpiensis
Fecit. 8^a July 1589*

Pennant, 4to, page 352. Wiffen, No. xvi.

Panel. 36 in. x 27 in.

69. *The same person.*

LADY ELIZABETH BRUGES, AFTERWARDS LADY KENNEDY.

Probably by GHEERADTS.

Second daughter to Giles, third Lord Chandos, and sister to Catherine, Countess of Bedford. 1575—1617.

Half-length standing figure, turned slightly towards the left, in a rich white satin dress, puffed sleeves, and ornamented with *estoiles* or stars, having wavy points, of seed pearls. Large lace ruff, open at the neck, pearl necklace. Long chain of pearls and red jewels (corals and rubies) hanging in front. Arched head-dress over dark brown hair.

Red stone bracelets. Sprig of pansies in her right hand.

Red curtain in background.

Inscribed (but not in contemporary letters), "*Lady Elizabeth Brydges, eldest daughter of Giles, third Lord Chandos.*" Not dated. Probably painted before her marriage to Sir John Kennedy.

Panel. 44 in. x 34 in.

70. *The same person.*

ELIZABETH BRUGES, LADY KENNEDY.

Probably by MARC GHEERADTS.

Whole-length standing figure, life size, with a distant garden in the background. Companion picture to No. 67.

Full length, life-sized figure, wearing a white dress embroidered with sprigs of brilliant colours; the skirt being nearly concealed by a crimson velvet mantle or robe. Her standing collar, her lace head-dress, and a curious veil of purple gauze, stiffened with wire, are remarkable illustrations of the extravagance of fashion of this period. A similar peculiarity may be seen in miniatures of the Countess of Essex; especially one in the Royal Collection.

Green curtains are here arranged to form a background to the figure; but drawn aside on the right, to show a column on a tall pedestal, and exhibit a distant view of a trimly laid out garden, with a clipped hedge and gravel walks. A gentleman appears bowing to a lady of apparently high rank, who stands apart; two ladies are in attendance upon her.

The foreground is covered with a Persian carpet.

An elaborately and carefully painted picture.

Fennant, 4to, page 355, says that this picture is "called Lucy "Countess of Bedford," but does not himself advance any reasons in support of it. The countenance is certainly entirely different from the known portraits of that lady.

As Elizabeth Bruges, at the commencement of her career, was one of the maids of honour to Queen Elizabeth, the scene may commemorate some special interview which the Queen gave to one of her favourites. Such a group in an open garden appears in Gheeradt's small full-length picture of Elizabeth, belonging to the Duke of Portland.

Wiffen, No. ccxlvii.

Canvas. 79½ in. × 47 in.

71. EDWARD RUSSELL, THIRD EARL OF BEDFORD. 1575—1627.

MARC GHEERADTS. Dated 1616.

Grandson of the second Earl, and son of Francis, Lord Russell (No. 31), who was killed in a Border fray, 1585. Married Lucy, daughter of John, Lord Harington. He succeeded his grandfather the second earl, when ten years of age.

Full-length, standing figure, the size of life; wearing a long, embroidered gown, having his right hand concealed in a red scarf or sling, and resting his left hand on a red-covered table with some small books lying on it. His face is seen in three-quarters turned towards the right. He wears a round lace ruff, fitting close to the

face and rising to touch the rim of his high-crowned hat. A mole is observable on the lower part of his left cheek. A purple silk curtain hangs on the left side, and a pale red drapery is looped up so as to display a coat of arms above the table in the background : a Persian carpet covers the floor.

Dated on the background, over the table, A^o 16J6.

Wiffen, No. x.

Canvas. 84 in. × 51 in.

72. *The same person.*

EDWARD RUSSELL, THIRD EARL OF BEDFORD. 1575—
1627.

MARC GHEERADTS.

Full-length figure the size of life, seated in a red square-backed chair, towards the left. He wears a large round ruff, and a high-crowned hat with a skull-cap beneath it. Here also the wart or mole is conspicuous on the cheek. His arm is likewise in a lilac sling, within which, concealing the hand, is a brown muff. His gown is brown, similar in character to the one in the preceding picture, and he rests his left hand on the elbow of the chair. His legs are protected by peculiar gaiters. There is about the whole figure an expression of weakness. A pale purple curtain is gathered up in the left-hand corner. The floor is covered with a Turkey carpet. No footstool.

Pennant, 4to, page 356. *Wiffen*, No. ccxxvi.

Canvas. 84 in. × 51 in.

73. LUCY HARINGTON, COUNTESS OF BEDFORD. 1582—
1627.

Painter unknown.

Daughter of John, first Lord Harington, of Exton. Married, December, 1594, to Edward Russell, third Earl of Bedford. Being endowed, through the death of her brother (57), with considerable wealth, she unreservedly gratified her tastes in all the luxuries of external display, artistic culture, and in the encourage-

ment of men of letters. To her Ben Jonson addressed the following beautiful epigram :—

ON LUCY HARRINGTON, COUNTESS OF BEDFORD.

“ This morning, timely rapt with holy fire,
 “ I thought to form unto my zealous Muse
 “ What kind of creature I could most desire
 “ To honour, serve and love, as poets use.

“ I meant to make her fair, and free, and wise,
 “ Of greatest blood, and yet more good than great;
 “ I meant the daystar should not brighter rise,
 “ Nor lend like influence from his lucent seat.

“ I meant she should be courteous, facile, sweet,
 “ Hating that solemn vice of greatness, pride;
 “ I meant each softest virtue there should meet,
 “ Fit in that softer bosom to reside.

“ Only a learned and a manly soul
 “ I purposed her ; that should, with even powers,
 “ The rock, the spindle, and the sheers control
 “ Of Destiny, and spin her own free hours.
 “ Such when I meant to feign, and wish'd to see,
 “ My Muse bade, ‘ Bedford write,’ and that was she.”

Seen to below the waist, within an oval, face three-quarters to the right. Large radiating lace ruff, drooping in front, and rising high behind the ears, head-dress of lace and red feathers crowning her light brown hair. Dull red-coloured bows on shoulders.

A recent acquisition. Purchased from Messrs. Colnaghi. The countenance more resembles the Countess of Somerset.

Panel. 28 in. × 24 in.

74. *The same person.*

LUCY HARINGTON, COUNTESS OF BEDFORD. 1582—1627.

HONTHORST.

The size of life; seen to the knees. A pensive figure, seated towards the left, resting her cheek on her right hand, and looking fixedly at the spectator. Her black dress is adorned with black jewellery. Large round ruff and cuffs, trimmed with bone-lace; a handkerchief of white lace in her left hand. A ring on the third finger is attached by a black string to her right wrist.

A rich, deep-toned, melancholy picture.

A very fine repetition of this admirable portrait is in the possession of the Duke of Devonshire at Hardwick Hall. In that picture the background is ornamented with a diaper pattern composed of the Harington knots alternating with rosettes. Another example is at Combe Abbey, where Honthorst's abilities are seen to the greatest advantage. In the Combe Abbey picture the background is deep red, which relieves the sombre tone of the figure.

Pennant, 4to, page 368, says that this picture exactly resembles one at Alloa. In *Pennant's "Tour in Scotland,"* vol. ii., page 220, he mentions a *full-length* portrait "of the celebrated Lucy, Countess of Bedford, in black, with a ruff, and a coronet on her head. She sits with a pensive countenance, her face reclined on her hand, and is without beauty, an elegant figure. Painted by "Cornelius Jansen in 1620, in the 38th year of her age." *Wiffen*, No. ccxxxvii.

Engraved by W. Freeman in Lodge's Portraits, vol. v., No. 82.

Canvas. 48½ in. × 39½ in.

75. *The same person.*

LUCY HARINGTON, COUNTESS OF BEDFORD. 1582—1627.

Painter unknown.

Full-length figure, the size of life, attired apparently in a fancy dress, and preparing to perform a dance.

Her sleeves fit close to the arms, and are barred across with red and white rings; her jacket white, with a flowered pattern; the petticoat red, striped horizontally with yellow, and having grey square spots between the stripes. Her head-dress is composed of pearls, with black stones rising like the spikes of a coronet, whilst over her right ear a singular tuft or feather brush rises ungracefully. In her hands she holds the extremities of a large, white-striped gauze veil, which is bowed out with wire on each side of her figure. Her shoes are blue, with white patterns on them, large yellow rosettes, and red stockings. She wears a brown glove on the right hand; the other is uncovered and devoid of rings.

There is a similarly fantastic portrait of the same lady at Welbeck; she stands

with one arm a-kinbo, and wears the same "brush" kind of feather at the side of her head-dress. This lady may be easily recognized in the Digby picture of Queen Elizabeth at Blackfriars on the occasion of Anne Russell's wedding in 1600. (*Ante*, No. 33.)

Lucy, Countess of Bedford, took a prominent part in a Court Mask, performed by the Queen and her ladies, written by Ben Jonson in 1604, and entitled the "Mask of Blackness." All the ladies had their faces and arms painted black to represent negroes. Lady Bedford sat alone with the Queen on a particular seat. Sir Dudley Carlton was a recording witness of this entertainment. There is a singular account of this lady, mentioning her illness, an affection of the eyes, in 1619, and of her overwhelming debts, in Chamberlaine's "Letters." *Court and Times of James I.*, vol. ii., pp. 180 and 195.

Pennant, 4to, page 353, after describing this picture, observes that "her vanity and extravagance met with no check under the "rule of her quiet spouse, Edward, Earl of Bedford, whom she survived only one year."

Wiffen, No. ix.

Canvas. 84 in. x 51 in.

76. FRANCIS MANNERS, SIXTH EARL OF RUTLAND, K.G.
1588—1632. Painted in 1614.

Attributed to **MARC GHEERADTS.**

Succeeded his brother Roger (who had married a daughter of Sir Philip Sidney), June, 1612. In early life he had spent much of his time abroad, and had been honourably entertained at foreign courts. After attending King James in Scotland in 1616, he was made a knight of the Garter. In 1623 he had command of the fleet to bring Prince Charles and the Duke of Buckingham, his son-in-law, out of Spain.

Standing figure, life-size, in front of a blue embroidered tent; resting his left hand on a table, whereon are placed his helmet and baton. His gloved right hand, holding the companion glove, rests on his hip. White embroidered body, and close-fitting sleeves. Black gorget edged with scarlet, and a flat wired-lace collar cut straight in front, fitting close to his cheek. Full scarlet trunks and leather leggings, or high boots, the one on his right leg being turned down so as to show his white knee. The badge of the Garter hangs round his neck by a blue ribbon.

He stands on a Persian carpet. The picture is dated Ann° 1614 in yellow figures, on the dark opening of the tent above the helmet. A tree appears in the upper left-hand corner of the picture.

It is observable that, although the Earl did not receive the honour of Garter knighthood till 1616, and the date of the picture is two years earlier, the badge of the Garter hangs conspicuously on his breast. At the same time there is no trace whatever of a garter over the yellow stocking at his left knee.

It may be remembered that the widow of Henry, second Earl of Rutland, grandfather to this Earl, became afterwards Countess of Bedford. She was Bridget, daughter of John Lord Hussey of Sleaford, and married first to Sir Richard Morrison, Kt., by whom she had a daughter, Jane Sibilla, married to Edward Lord Russell (No. 30). Bridget Countess of Bedford acted as "Ladie Chief Mourner" at the funeral of Mary Queen of Scots, at Peterborough, 1st August, 1587. She is spoken of in a description of that pomp as "the old Countis of Bedford." All the ladies wore "Parris heads and barbes." See *Nichols's Progresses of Queen Elizabeth*, 2nd ed., vol. ii., pages 215 and 216. Lady Bedford died 12th January, 1600. Lucy Harington, wife of the third Earl, was married in 1594.

Wiffen, No. ccvi.

Canvas. 84 in. x 50 in.

77. HENRY PERCY, NINTH EARL OF NORTHUMBERLAND,
K.G. 1564—1632.

Attributed to MIREVELDT.

Served in early life under the Earl of Leicester in Holland, and fitted out ships against the Spanish Invasion of 1588; received the Garter in 1593; lay during fifteen years, from the time of the Gunpowder Plot, a prisoner in the Tower of London, and then only obtained his release through the intervention of his son-in-law, Hay, Earl of Carlisle, one of the King's favourites. He afterwards lived in retirement, and ended his days at Petworth.

Whole-length figure, life-size, in black dress, with close fitting sleeves and white lace cuffs, standing bareheaded, wearing a dark square-cut beard, looking at the

spectator, and resting his right hand on a brown cane, whilst the left touches his sword-hilt. A black-plumed helmet on table to the right, and armour lies below on the left. He wears a black gorget. The George which hangs at his breast by a *black* ribbon is an elaborately rich jewel. A Turkey carpet covers the floor. His dark hair is curiously twisted round his right ear. Here also no garter appears on his left leg. A yellow embroidered curtain is gathered up in the left-hand corner. In Houbraken's series of engravings of Illustrious Heads, the one inscribed "Robert Car, Earl of Somerset," very much resembles this, both for the style of hair and for the peculiarities of the jewel of the Garter. The print has obviously been misnamed.

A portrait of this nobleman when young, formed one of the medallions in the borders of the Armada Tapestries which decorated the old House of Lords, and his countenance, when furrowed by care, as he appeared in the Tower, has been preserved by Van Dyck in a fine portrait at Petworth House. See *Lodje*, vol. v., plate 88.

Pennant, 4to, page 373. *Wiffen*, No. ccxi.

Canvas. 78½ in. × 51 in.

78. SIR JOSCELINE PERCY, KNIGHT. 1578—1631.

Painter unknown.

Seventh son of Henry Percy, eighth Earl of Northumberland, and brother to the preceding; baptized, 20th November, 1578; associated with his brother Charles in the Earl of Essex's insurrection, for which he afterwards received the Queen's pardon. He was never married.

The size of life, to the waist, within an oval. Face very youthful and turned in three-quarters towards the right. Black dress and blue scarf, tied in a knot on his right shoulder, and powdered with golden letters,



Short brown pointed beard and moustaches; full lace ruff, many folds deep, and showing part of the neck. A fine, clear and highly-finished picture.

Wiffen, No. cclxiii.

Panel. 21¼ in. × 17 in.

79. RICHARD WESTON, FIRST EARL OF PORTLAND, K.G.
1577—1634.

D. MYTENS.

In 1628 succeeded Ley, Earl of Marlborough, as Lord High Treasurer; created Earl of Portland 1633. An able administrator, but of a restless and dissatisfied disposition.

Whole-length, standing figure, the size of life, attired in a suit of black. Face turned in three-quarters to the right; holding the Treasurer's wand in his right hand; large round ruff, long full black cloak, badge of Garter hanging by a blue ribbon. Both hands are gloved. On a red-covered table, to the right, lie his black hat and a letter inscribed

*A. Monsieur
Monsieur Le Baron Weston
Grand Thresorier d'Angleterre*

From the circumstance of his being addressed as "Baron "Weston" the picture must have been painted between the years 1628 and 1633.

There is also a full-length portrait of this nobleman in the Reception Room of the Treasury, Whitehall. His effigy in bronze is on his monument in Salisbury Cathedral. Most of the portraits have the stick in his left hand, and a letter in the right. Such is the case in those at The Grove (Lord Clarendon's), Kingston Hall (Mr. Bankes's), and Gorhambury (the Earl of Verulam's). An engraving by Hollar, usually accepted as representing his son and successor, has been wrongly entitled "*Hieronimus*." He wears the order of the Garter, a distinction not conferred upon the son: the face is identical, and can only represent the first Earl.

Dr. Waagen, vol. iv., page 331, says of this picture, "A dignified individuality is "here very truly conceived, and carefully executed in warm and powerful colouring."

Wiffen, No. xlv.

Canvas. 88 in. × 54½ in.

80. MARGARET SMITH, LADY CAREW, afterwards LADY HERBERT.

VAN DYCK.

Cousin to Katherine Bruges, Countess of Bedford (98), and grand-daughter to Lord Chandos (44).

Daughter and heir of Sir Thomas Smith of Parson's Green, clerk of the Council to James I., and of Frances, daughter of William Bruges, fourth Lord Chandos, married Sir Thomas Carew, son of Robert, Earl of Monmouth, one of the grooms of the Bedchamber to King Charles I.; he died 1649, and was buried in Westminster Abbey. Their daughter, Elizabeth, married John Mordaunt, created Lord Mordaunt of Avelon. Her mother, Frances Bruges, afterwards married Thomas, first Earl of Exeter, and lies buried with him in Westminster Abbey.

Lady Carew afterwards married Sir Edward Herbert, Attorney-General to King Charles I., and Lord Keeper to Charles II. during his exile. He died at Paris, 1657.

An engraving, by Faithorne, of this lady's portrait, is inscribed :

"Margaret Smith, vidua Thomæ Carey et uxor Eduardi Herbert Equitis."

This print is of very great rarity.

There is a fine profile of her, on a large medallion, dated 1633, *ætatis suæ* 25, by Warin. It is engraved in Pinkerton's "Medallic History," Plate xxi., No. 1.

A standing figure, whole-length, turned towards the right. Face seen in three-quarters to the right, in white satin dress, open at the neck, drawing back a red curtain with the left hand, and holding her gown with the right. The tall trunk of a tree and some rich foliage beyond a balustrade are seen behind to the left of the figure. The shaft of a stone column fills the back ground between her head and the red curtain.

A richly painted picture.

Wiffen, page 92, corrects Lord Orford's statement that this is the wife of the famous Edward Lord Herbert of Cherbury.

Dr. Waagen, vol. iv., page 334, dismisses this picture with the observation, "Full-length, life-size, but little attractive, and too heavy and dull for the master."

Smith, in his "Catalogue Raisonné of the Works of Van Dyck," page 190, omits all notice of the Woburn picture. He specifies one engraved by P. Gunst, from the whole-length formerly at Strawberry Hill, and purchased, in 1842, by Colonel Tinte, for £78 15s.

Wiffen, No. cxxi.

Canvas. 84½ in. × 50 in.

81. *The same person.*

MARGARET SMITH, LADY CAREW, AFTERWARDS LADY
HERBERT.

THEODORE RUSSELL.

A small copy of the upper part of No. 80.

Panel. 15 in. \times 12 in.

82. JOHN SNELLINX. 1544—1638.

VAN DYCK.

A distinguished battle painter, born at Mechlin; resided principally at Brussels; patronized by Ernest, Count Mansfeldt, and afterwards by the Archduke Albert and the Infanta Isabella. In his old age he settled at Antwerp.

Bust picture, within a gilt oval, face turned in three quarters to the left; aged countenance, black skull-cap, large circular Dutch ruff, black dress. He seems to bend earnestly forward, looking at the spectator.

Wiffen, No. clvi.

Panel. 24 in. \times 19½ in.

83. JOHN VAN DEN WOUWER OR WAVERIUS, KNT.
1574—1635.

VAN DYCK.

An eminent scholar, and member of the State Council at Brussels; after the death of the Archduke Albert he received the honour of knighthood at Madrid, and continued in the service of the Infanta, Clara Eugenia, till her decease in 1633. He was Director of Finance in the Spanish Netherlands.

Bust picture, face three-quarters to the right, wearing a plain white collar and a gold chain. His right hand, holding a paper, projects from the spotted fur facing of his black mantle. Venerable countenance, calm and dignified.

This picture is No. 29 of Van Dyck's "Centum Icones." It was engraved by Pontius. A very fine example of this portrait is at St. Petersburg. The picture formerly, in 1774, was in the Schoreel Collection. See Waagen's "Gemäldesammlung zu St. Petersburg." München, 1864, p. 149. Engraved in outline by Sanders

in the Galerie de l'Hermitage. Labensky, part 2, plate 29. Painted in 1632. The Russian picture is a half length, showing much more of the mantle.

Canvas. 29 in. × 24 in.

84. CHARLES DE MALLERY. Born 1576.

VAN DYCK.

A designer and engraver, born at Antwerp about 1576, who wrought in the style of Wierix. The latest date on one of his etchings is 1602.

Nearly half-length figure, in black dress, looking away to the left, his left hand raised to his breast, supporting a cloak. A broken column behind him to the right.

A fine mellow picture.

Engraved by Vorsterman, No. 89 of Van Dyck's Heads.

Fine repetitions of this picture are in the Pinacothek at Munich, and at Knole. A portrait of the same person also belongs to Lady Cowper.

Dr. Waagen, vol. iv., page 335, says, "This specimen of an often repeated picture "is somewhat heavy in tone of colour."

Wiffen, No. cli.

Canvas. 28 in. × 24 in.

85. PORTRAIT OF A CAVALIER.

VAN DYCK.

This portrait has never been satisfactorily identified.

Whole-length figure ; life-size, in a highly embroidered black silk suit, with a Spanish cloak partly covering his left hand, grasping a round black hat. His right hand, holding a letter, rests on a cane. Hair long and very red ; smooth cheeks, and slight moustaches ; the head is turned in three-quarters to the left, and the eyes fixed on the spectator. A column on lofty base occupies the left extremity of the picture. His white lace collar falls down over his shoulders ; his black boots have yellow and blue bows, and spurs attached to them. He is not distinguished by any order or badges, and there is no superscription traceable on the paper in his hand.

This picture was formerly in the Orleans Collection, and was engraved by Viel, the reverse way, in the Orleans gallery. See Smith's "Catalogue Raisonné of the Works of Van Dyck," page 94, No. 324, and also Buchanan's "Memoirs of Painting," vol. i., page 183, No. 5.

Wiffen, No. cxxvi.

Canvas. 84 in. × 50 in.

86. ALBERTUS MIRÆUS. 1573—1640.

VAN DYCK.

The real name of this distinguished Churchman and author was Aubert Lemire ; he was born at Brussels, became the intimate friend of Justus Lipsius, and under the influence of his uncle, the Bishop of Antwerp, qualified himself for Church preferment ; he was almoner and librarian to the Archduke Albert. In 1624 he succeeded Jean Delrio as Dean of the Cathedral of Antwerp, in which city he continued to pursue his learned literary researches.

A noble figure, half-length, life-size, seated to the left in a high-backed chair, wearing a black, official gown, his face in three-quarters to the left looking fixedly on the spectator. The light is admitted from the right hand. He wears a plain white collar, his right hand grasps the wrist of the other hand, which holds a partially folded paper. His elbow rests on the straight arm of the deep, yellow chair. On the grey table-cloth before him are papers, a sealed document, a stone bust, and a square clock with golden dial and steel domed top, beyond which are three plain, round, stone columns. His dress is perhaps rather grey than black, with academic braids and tufts upon it. Splendidly painted, in fine condition.

Dr. Waagen, vol. iii., page 464, says of this portrait, "He is already in advanced years, sitting in an arm-chair. Near him is a table, on which are papers, a bust, and a table-clock. This very animated portrait is engraved by Pontius." Of its technical merits he further observes, vol. iv., page 334, "Solidly painted in a golden tone, at the period when he (Van Dyck) sojourned in the Netherlands, after his return from Italy."

It is especially described in Smith's "Catalogue Raisonné," page 152, No. 540. Engraved, figure only, in oval by Dimaer, with the motto "Futura prospice."

This picture was exhibited at the British Institution, Pall Mall, in 1819, No. 109 of the Catalogue.

Wiffen, No. cxxii.

Canvas. 46 in. × 40½ in.

87. PORTRAIT erroneously named SIR ANTHONY VAN DYCK.
1599—1641.*Painter unknown.*

A bust portrait, life-size, with full dark hair, youthful face in three-quarters to the left, looking over his left shoulder at the spectator.

Very different from all authentic portraits of this great painter. Somewhat resembling those of Lievens.

Purchased in 1803 of Harris, a picture dealer.

Dr. Waagen, vol. iv., page 336, says, "The features differ entirely from his authentic portraits, but it is a good picture. The great height allows of no judgment."

Wiffen, No. clxix.

Canvas. 28 in. × 23 in.

88. PORTRAIT erroneously named SIR PETER PAUL RUBENS.
1577—1640. *Painter unknown.*

Bust portrait, life size, within an oval. Face, with long moustaches and hair, seen in three-quarters to the left, wearing a broad-brimmed round hat; blue sky background. Light admitted from the right-hand side. There is a decidedly German character about the head, and reminds one somewhat of Albert Dürer.

Dr. Waagen, vol. iv., page 335, observes, "The features so unlike his (Rubens) "that doubtless another person must here be represented. Otherwise a fine picture, "of clear colour."

Wiffen, No. cxl.

Canvas. 28 in. × 23 in.

89. ELIZABETH BINDLOSE.

CORNELIUS JONSON VAN CEULEN.

Elizabeth West, daughter of Henry, fourth Lord De la Warr, and Isabella, daughter of Sir Thomas Edmunds, Treasurer of the Household to King Charles I. Married Francis Bindlose, Esq.

To the waist, within oval, face three-quarters to the right, and figure turned in same direction. Handsome white bone-lace over pink dress, double row of pearls round neck; small standing, bone-lace collar. Scarlet arch over her light hair, which falls long behind. Pretty, youthful face. A fine, clearly painted picture.

Pennant, 4to, page 373, does not exactly accord with this in his description of the person represented.

Wiffen, No. ccxxiii.

Panel. 27 in. × 23 in.

90. DOROTHY SAVAGE, VISCOUNTESS ANDOVER, AFTER-
WARDS COUNTESS OF BERKSHIRE. 1611—1691.

THEODORE RUSSELL.

Second daughter of Viscount Savage, and wife of Charles Howard, created Viscount Andover at the coronation of King Charles I. He did not succeed to the Earldom of Berkshire till 1669, and enjoyed it only ten years. The lady survived till 1691;

she was buried at Ewelme, in Oxfordshire, where the following inscription, on a mural tablet, is preserved in the chancel :—

*Beneath
lieth enterred
Dorothy, Countess of Barkshire,
wife of Charles, Earl of Barkshire,
and Daughter of the Earl of Rivers,
whose beauty equalled,
whose virtue excelled
the greatness of her
birth and quality.
Ob. 6th Dec. A. D. 1691.
Anno Ætat. 80.^{mo}*

Her will is dated the 24th December, 1688, and was proved on the 9th December, 1691.

See Hon. and Rev. Henry Alfred Napier's "Historical Notices of Swyncombe and Ewelme," Oxon. 4to, 1858, page 447.

A small picture. To the waist, face turned to the right, looking at spectator, in pale blue satin dress, brown gauze scarf over her left shoulder, red flowers at the back of her head; with dark brown hair, glossy, and in curls.

Wiffen, No. ccxlix.

Canvas. 15 in. × 12 in.

91. SIR EDWARD STRADLING, BART. Married 1566, died 1640.
DOBSON.

Of St. Donat's, Glamorganshire; married 1566, and was created a baronet by James I. Supposed by *Pennant*, 4to, page 354, to have had a regiment under Charles I., taken prisoner at Edgehill, and died on his release at Oxford.

To the waist; a life-sized figure turned with the face to the right, looking at the spectator. Long yellow-brown hair, smooth cheeks and moustaches (called by *Pennant*, according to the old style, "whiskers,") and tuft or imperial on chin. Black satin cloak, falling white collar edged with lace. Boldly painted, and a fine specimen of Dobson's peculiar powers.

Wiffen, No. ccxxii.

Canvas. 28½ in. × 22½ in.

92. ENDYMION PORTER.

DOBSON.

The name of Endymion Porter has been, and as it appears to me very satisfactorily, assigned to this portrait. Endymion Porter is described by Anthony à Wood as "a great man and beloved by "two kings, James I. for his admirable wit, and Charles I. for his "general learning, brave style, sweet temper, great experience, "travels and modern languages." He accompanied Prince Charles into Spain, and became one of the grooms of his Majesty's Bed-chamber; he was colonel of the 7th Regiment of Foot, and became especially obnoxious to the Parliament; he died abroad in the Court of Charles II.

See Carpenter's "Van Dyck," page 24.

Brought from Cople House, Bedfordshire, in the year 1842.

Life size, seen to the elbow, with face three-quarters to the left, and looking over his left shoulder towards the spectator. Long flowing silvery hair, full moustaches, in a plain black dress, with square white collar, the left hand raised to the breast.

A finely painted picture. It has also been called the Grand Pensionary, John De Witt (1625—1672), but the style of countenance does not bear out the suggestion.

Canvas. 29½ in. × 24½ in.

93. CAVALIERE GIUSEPPE CESARI, D'ARPINO. 1568—1640.

Painted by himself.

Of the Neapolitan School, and a clever superficial painter. Born at Arpino. Employed to paint in the Vatican; Pope Clement VIII. rewarded him with the knighthood of the Order of St. John Lateran. He died at Rome.

Half-length, life-size, looking with full-turned face at the spectator, wearing a high-crowned hat with broad, round brim. Black dress, wide spreading plain white square collar. Sky background. Both hands are seen.

The face, which is not unlike Bernini, corresponds with the authentic portrait of Cesari, in the Gallery of Painters at Florence. Galleria di Firenze (Zannoni), vol. ii., tav. 95.

Dr. Waagen, vol. iv., page 336, says, "I have the features of this painter too

"little before me to judge' whether this picture, which represents a stately individuality, of very warm colouring, be really his portrait."

Wiffen, No. clxxiv.

Canvas. 44 in. × 36 in.

94. MICHAEL JANSON MIREVELDT. 1568—1641.

Painted by himself.

One of the best portrait painters of his time.

Born at Delft; studied as an engraver under Wierix; patronised by the Nassau family; and declined a pressing invitation from Charles I. to visit England. The portrait of Henry, Earl of Southampton, in this collection (No. 64), is attributed to his hand. He painted portraits of the King and Queen of Bohemia. He died at his native place.

A bust portrait, life-size, face three-quarters to the right; aged countenance, with pointed white beard; large round Dutch ruff; black dress. Powerful massing of light and shadow.

Dr. Waagen, vol. iv., page 335, observes: "His own portrait, true, warm, clear, and careful."

The likeness corresponds with the fine engraving by Delph, No. 50 of the "Centum Icones."

Wiffen, No. cxlvi.

Panel. 26½ in. × 21½ in.

95. FRANCIS RUSSELL, SECOND BARON RUSSELL OF THORNAUGH,
FOURTH EARL OF BEDFORD. 1588*—Died 1641.

CORNELIUS JONSON VAN CEULEN.

Son of William Baron Russell of Thornaugh (No. 53), and Elizabeth Long, Lady Russell (No. 56), and grandson of Francis, second Earl of Bedford. Succeeded his cousin as fourth Earl of Bedford in 1627; married Katherine Bruges, eldest daughter of Giles, third Lord Chandos (No. 44).

He is especially remembered as the promoter of that vast undertaking—draining the fens known as the Bedford Level.

* This date is derived from the inscription on the portrait No. 97. Collins and Lodge sought vainly for authorities.

Died of the small pox on the same day that the warrant for the execution of Strafford received the King's sign-manual.

As a boy ; whole-length figure standing on a stone pavement, turned slightly towards the left, holding a hawk on his left wrist and a hood in the other hand. He wears a large round white ruff not fitting closely to the chin, a white vest and sleeves, lilac trunks, and pale grass-green leggings ; at his feet are two hounds coupled by a chain ; a square wooden stool, with a green cushion and fringe upon it, is close by him to the left. A shield of arms on each side of his head.

Well and clearly painted. The open boyish countenance acquires a great interest when compared with the thoughtful face, furrowed by care, as painted in later times by Van Dyck (No. 97).

Pennant, 4to, page 368. *Wiffen*, No. xii.

Canvas. 50 in. \times 30½ in.

96. *The same person.*

FRANCIS RUSSELL, SECOND BARON RUSSELL OF THORNTON,
FOURTH EARL OF BEDFORD. 1588—Died 1641.
CORNELIUS JONSON VAN CEULEN.

Whilst still very young ; bust portrait, life-size, within an oval ; veined like red marble. Face three-quarters to the left ; black dress, rising collar of white lace, open to show the neck. Observe a ring of black stone, with another attached to it, is passed through the lobe of his left ear. An extremely well painted picture.

Wiffen, No. xiii.

Panel. 23 in. \times 17½ in.

97. *The same person.*

FRANCIS RUSSELL, SECOND BARON RUSSELL OF THORNTON,
FOURTH EARL OF BEDFORD. 1588—Died 1641.
VAN DYCK.

In after-life, with long thin silky hair. Full-length standing figure, life-size, looking at the spectator ; attired in a complete suit of black, with a broad white plain collar fitting close to his chin and extending to the shoulders. The right hand is bare, and admirably painted ; the left arm, with elbow bent, is partly covered by his cloak. There is a severe simplicity and plainness about the costume. No jewellery or ornaments, not even a sword, are visible. A white and brown spaniel on the ground, endeavours to attract his attention by raising one of its paws to touch his right leg. A rich yellow curtain hangs on the right side, whilst, to the left, beyond a large plain shafted column, is an expanse of dull grey sky, with a few streaks of golden sunlight towards the horizon, indicating that the threatened storm would pass away.

The folds of the curtain are led sweepingly behind the figure towards the dog, and thereby serve artistically both to render the massing more compact, and to enrich the general composition.

At the lower part of the picture, towards the right, is a label or a representation of a piece of paper as if fastened with red wax at each corner, and inscribed; but how far contemporary is open to doubt,



A superb picture, painted in a rich golden tone, although singularly subdued in general effect.

Engraved, to the waist only, and the reverse way, by Vertue, in the series of Houbraken's heads. That print is dated 1737.

Engraved, the upper half only, by Cochran, in Lodge's Portraits, Vol. 5, No. 95.

It is especially described in Smith's "Catalogue Raisonné of the Works of Van Dyck," page 171, No. 591. He observes in conclusion: "This is a truly fine and interesting work of art."

It was exhibited at the British Institution in Pall Mall in 1820.

Dr. Waagen, vol. iii., page 464, says of this picture: "By far the finest picture by the master here. It is dated 1636, and combines a remarkably noble conception with the deep, warm, golden tone, and the finished execution peculiar to "Van Dyck at that time." There is an oval engraving by Glover of this Earl, wearing a similar costume, which is extremely rare. It is placed on the same plate with a similar oval of his son, William Lord Russell.

An old copy, to the waist only, brought from Fleet House, Devon, is in the possession of Lord Arthur Russell, M.P.

Walpole, in his "Anecdotes," mentions a small whole-length of this Earl, "æt. 48. 1636," copied from Van Dyck by Van Leemput, at Penshurst.

Pennant, 4to, page 358. *Wiffen*, No. cxviii.

Canvas. 84½ in. × 50 in.

98. KATHERINE BRUGES,* COUNTESS OF BEDFORD (1575—1654).

Probably by **MARC GHEERADTS**.

A standing figure, full-length, the size of life, attired in the somewhat quaint costume of the beginning of the 17th century, turned slightly towards the right;

* It may be observed that many of the valuable portrait accessions to the collection at Woburn are attributable to the ancestry and family connections of this lady. Her father patronized a painter, Jerome de Custodis, of whose works, excepting one picture at Hampton Court Palace, we have no further knowledge. Through her grandfather, the first Earl of Lincoln, some rare and interesting historical portraits, including "The Fair Geraldine," were obtained. The portrait representations of the Cecil family, through Lady Cooke—mother alike of Lady Russell, Lady Burghley, and Lady Bacon—are mainly accounted for by the circumstance that Margaret Bruges, widow of Sir Thomas Smith, married the first Earl of Exeter (No. 61). The pencil of Van Dyck has recorded on these walls her daughter Margaret Smith (No. 80).

the eyes are fixed on the spectator. She wears a curious coronet-shaped head-dress, composed of white bone-lace; her light brown hair hangs loose and flows freely over an open falling lace collar. She wraps a crimson robe or outer gown close round her figure, and holds both sides together in front. She stands on a richly-patterned carpet, whilst rich grass-green curtains are festooned on each side of the picture. There is a peculiar demureness in the expression of the figure.

For her mother's portrait see *ante*, No. 45.

Pennant, 4to, page 356. *Wiffen*, No. xi.

Canvas. 84 in. x 51 in.

99. *The same person.*

KATHERINE BRUGES, COUNTESS OF BEDFORD (1575—1654).

Painted in 1634 by CORNELIUS JONSON VAN CEULEN.

A standing figure, whole-length, life-size, attired in black, with a large white lace collar fitting close to her chin, and spreading down to her shoulders; the square cutting of her dress on the bosom is filled with point lace, and her short sleeves are trimmed with the same material. She stands, with her figure slightly turned to the right, on a stone pavement, in front of a building containing a vacant niche. The balustrade of a terrace is visible in the distance, to the extreme left. Her hands are joined in front, and the left one holds a pink rose. The artist's name is inscribed in fine sharp characters on the wall, below the niche, very near to the pavement.

Cornelius Jonson fecit 1634.

It is an excellent and very characteristic example of the style of the painter at this period. It reminds me of the treatment of the portrait of Anne Clifford at Knole.

Pennant, 4to, page 368. *Wiffen*, No. xlv.

Canvas. 84 in. x 50 in.

100. FRANCIS RUSSELL, second son of FRANCIS, FOURTH EARL OF BEDFORD (1619—1641). Died in France a month before his father.

PRIWITZER, dated 1627.

He married Katherine, daughter of William, Lord Grey of Wark.

At the age of eight. To the waist; in an oval; face three-quarters turned to the

right. White falling band with narrow lace edging, cords and tassels, cherry-red bows and tags along belt. Inscribed in black across the upper spandrils—

ÆTATIS ANNO
SVÆ . 1.6.Z7.
8

Wiffen, No. ccli.

Oak panel. 26 in. × 20 in.

101. *The same person.*

FRANCIS RUSSELL, second son of FRANCIS, FOURTH
EARL OF BEDFORD (1619—1641).

HONTHORST.

To the waist; wearing blue steel armour. Face three-quarters turned to the left. Light admitted from the right hand. Falling white band edged with broad white lace, broad blue scarf crossing breast-plate from his right shoulder. Dark brown background.

Wiffen, No. ccxxviii.

Panel. 28½ in. × 22½ in.

102. JOHN RUSSELL, third son of FRANCIS, FOURTH EARL
OF BEDFORD (1620—1681).

PRIWITZER, dated 1627.

Was a Colonel in the Civil Wars for Charles 1st, and after the Restoration in 1660, was made colonel of the first regiment of foot-guards, which appointment he held till his decease in 1681. He was never married. Grammont exhibits him as a suitor to Miss Hamilton, as a great dancer, and prone to retain fashions in costume long after they had been generally discarded.

As a child. In a green slashed dress similar in style to No. 101. Inscribed across the upper spandrils:—

ATATIS ANNO
SVÆ 1627
7

The name is added below, thus:—

IHAN RVSSEL

Wiffen, No. cclii.

Panel. 26 in. × 20 in.

103. *The same person.*

COLONEL JOHN RUSSELL, third son of FRANCIS, FOURTH EARL OF BEDFORD. 1620—1681.

HAYLS.

To the waist; face three-quarters turned to the left; long pale brown hair. Light admitted from the right. He wears a plain falling band or collar, and a purple-grey sash crosses his steel cuirass, descending from the right shoulder. The sleeve is white striped with gold. Dark curtain behind, and grey sky to extreme left.

A similar portrait, by Dobson, but turned the reverse way, is at Althorp. There is no scarf or sash crossing his breast-plate, and his collar is decorated with white lace and a large bow.

Walpole, in his "Anecdotes," mentions a picture by Dobson at Chippenham in Cambridgeshire, formerly the seat of Edward Russell, Earl of Orford, representing in one piece Prince Rupert, Colonel John Russell, and Mr. William Murray, drinking. The picture is at present at Ombersley, and the group is explained by Dallaway (Walpole's "Anecdotes," edited by Dallaway and Wornum), page 352, as follows:—"Colonel Russell having thrown up his commission in disgust, Prince Rupert and Colonel Murray persuade him to resume it." There is a fine repetition of this picture on the staircase at Combe Abbey, Warwickshire. Colonel Russell is seen in profile seated at a table, grasping a flask; a dog is in the left-hand corner of the picture; Murray dips his cockade into a glass of wine.

Walpole, in his *Life of John Hayls*, specifies this picture as the performance of that painter. He executed portraits of Pepys and his wife, and is frequently mentioned in the well-known *Diary* of that singular character.

Wiffen, No. ccxxxi.

Canvas. 29 in. × 24 in.

104. EDWARD, the fourth and youngest son of FRANCIS, FOURTH EARL OF BEDFORD. Born 1625; died 1665.

Painter unknown.

As a child aged two years, painted in 1627.

Afterwards Colonel Russell. Married Penelope, widow of Sir William Brooke, K.B., and daughter and co-heir of Sir Moses Hill, of Hillsborough Castle, Ireland, ancestor of the Marquis of Downshire. Their son, Edward, became the celebrated Admiral Russell, first Earl of Orford, who defeated Tourville at La Hogue, in 1692. (See No. 209.)

In a pedigree drawn up for the fourth Earl of Bedford in 1626,

and still preserved among the family archives, the name of Edward Russell stands last on the list. He resided abroad during the period of the Commonwealth. He was interred at Chenies, Oct. 19, 1665.

A standing figure, whole length, life size, in a long white dress with laced cap and collar; the face seen in three-quarters, turned to the left; holding forth a bird in his right hand. He stands on a pavement of black and red squares; a red curtain behind is raised, showing to the right a distant landscape, in which the church spire, backed by a round and richly wooded hill beyond the river, correspond with a known locality where Edward Russell frequently resided, Tawstock, near Bishop's Storton, Barnstaple. It is now the property of Sir Bouchier Wrey, Bart.

Inscribed in dull yellow capitals in the left-hand upper corner:—

ÆTATIS SVÆ
Z
ANNO 1627
EDWARD RVSSELL.

The letters are not formed with such complete care as generally distinguishes pictures of this period, and have some of them been restored, but the inscription is of great value as affording the only precise indication of the date of his birth. The picture was purchased at Bath by Holloway, the print seller, of Bedford Street, Covent Garden, and recently secured for Woburn Abbey through the recommendation of the late Accountant-General, Mr. William Russell, at the price of fifteen guineas.

Canvas.

105. *The same person.*

COLONEL EDWARD RUSSELL, fourth son of FRANCIS,
FOURTH EARL OF BEDFORD. Born 1625; died 1665.

THEODORE RUSSELL.

In early youth. Face three-quarters turned to the right; long flowing light hair, parted in the middle; plain white falling collar with tassels. A scarlet sash, from his right shoulder under collar, crosses his steel breast-plate.

Wiffen, No. ccl.

Panel. 14½ in. × 12 in.

106. CATHERINE RUSSELL, LADY BROOKE. 1614. Died at an advanced age.

PRIWITZER, dated 1627.

Eldest daughter of Francis, fourth Earl of Bedford; married 1628, Robert Greville, second Lord Brooke, killed at Lichfield, 1643.

As a girl, aged 13. To the waist; within an oval; face three-quarters to the right, looking at spectator. Large round muslin ruff, black dress over white bodice and sleeves. Black cross in front, from which a double string of pearls falls, and is festooned by a pink rosette on her left shoulder; the string is continued in a festoon across the chest over her right shoulder on which there is no rosette. Pink girdle; green leaves at the back of her head. Delicately painted in clear tones like Cornelius Jouson. Inscribed,—

ÆTATIS ANNO
SVÆ 1627
J3

Wiffen, No. ccxliii.

Panel. 26 in. × 19½ in.

107. *The same person.*

- CATHERINE RUSSELL, LADY BROOKE. 1614. Died at an advanced age.

THEODORE RUSSELL.

As a widow. Small-sized picture. To the waist; with face, nearly full, turned slightly to the right; wearing a plain white mourning cap with lappets; black crape over all, and a dark veil on each side. A nosegay of flowers in front of her black dress. There is a similar picture to this at Kimbolton Castle.

Wiffen, No. ccxliii.

Panel. 15 in. × 12 in.

108. ANNE RUSSELL, afterwards COUNTESS OF BRISTOL, second daughter of FRANCIS, FOURTH EARL OF BEDFORD. 1615—1697.

PRIWITZER, dated 1626.

Married George Digby, second Earl of Bristol,* son of the

* His portrait, together with that of her brother, Lord Russell, was painted by Van Dyck. See No. 171.

celebrated ambassador to Spain during the time of the Spanish marriage, distinguished by his enmity to the Duke of Buckingham, the royal favourite. This lady resided in later years at Chelsea, in Buckingham, afterwards Beaufort, House where John Evelyn saw Van Dyck's picture of her husband, and her brother the Earl of Bedford. Evelyn's Diary, 15th January, 1679.

As a child, aged 12. To the waist; quite similar to No. 106, and differing only in the date. Inscribed,—

ÆTATIS	ANNO
SVÆ	1626
12	

Wiffen, No. ccxxxiv.

Panel. 26 in. × 20 in.

109. *The same person.*

ANNE RUSSELL, COUNTESS OF BRISTOL, second daughter of FRANCIS, FOURTH EARL OF BEDFORD. 1615—1697.

THEODORE RUSSELL.

To the waist, figure turned to the left, looking at spectator. Light admitted from the right-hand side. Blue dress, cut Vandyckwise nnn at the top, with white lining above it, and in same fashion below, to show orange lining or puffing to sleeve. Gauze scarf ribbed with gold stripes, crosses her left sleeve.

* For the third daughter, Lady Margaret, married successively to the Earl of Carlisle, Earl of Manchester, and Earl of Warwick, see *post*, Nos. 133–135.

110. DIANA RUSSELL, VISCOUNTESS NEWPORT, afterwards COUNTESS OF BRADFORD, fourth daughter of FRANCIS, FOURTH EARL OF BEDFORD. 1622—1695.

PRIWITZER, dated 1627.

Married 1642 to Sir Francis Newport, afterwards Viscount Newport, and created Earl of Bradford, 1694. He died 1698.

As a child, aged 5. Within oval; half-length figure in white, turned to the right; wearing a white laced cap, and resting her right hand on a jackdaw which stands as if perched on the painted oval frame. String of red beads from shoulder to shoulder. Inscribed across the upper spandrils

ÆTATIS	ANNO
SVÆ	1627
5	

and across the lower spandrils

DIANA RUSSELL

It may be observed that the eyes in this picture are grey, whilst in No. 112, representing the same lady in mature age, they are decidedly brown. There is no indication of a mole on the cheek.

Wiffen, No. ccxxxvi.

Panel. 26 in. × 20 in.

111. *The same person.*

DIANA RUSSELL, VISCOUNTESS NEWPORT, afterwards
COUNTRESS OF BRADFORD, fourth daughter of FRANCIS,
FOURTH EARL OF BEDFORD. 1622—1695.

THEODORE RUSSELL.

Seen nearly to the waist; face three-quarters turned towards the left. Flaxen hair in ringlets, pearls intertwined at the back part of the head; double pearls to ear-ring. White satin dress with blue and white puffs. Her right hand is seen holding a pale yellow scarf.

Wiffen, No. ccxxxviii.

Panel. 15 in. × 12 in.

112. *The same person.*

DIANA RUSSELL, VISCOUNTESS NEWPORT, afterwards
COUNTRESS OF BRADFORD, fourth daughter of FRANCIS,
FOURTH EARL OF BEDFORD. 1622—1695.

THEODORE RUSSELL, after Sir P. Lely.

A small picture. Seated figure to the left, seen to below the knees; face three-quarters to the left, looking at the spectator. Light admitted from the right-hand side. Dress of rich satin, dull yellow in colour, full sleeves, and a rich purple mantle. Her left hand rests on her left knee, and the right hand is placed above it. Dark landscape background, with a marble fountain composed of a group of Cupid and Monster, water gushing from the jaws of the latter in the upper left-hand corner.

The original of this picture is at The Grove, Lord Clarendon's, and is described by Lady Theresa Lewis in her Clarendon Gallery, No. 40, vol. iii. page 334.

In the Catalogue of Sir Peter Lely's Pictures, No. 131, occurs a portrait attributed to Van Dyck and entitled "Countess of Newport."

Observe in this picture, as in other representations of the same lady elsewhere, a peculiar mole on her face above the corner of her mouth.

A small picture of Lady Newport by Russell at Hampton Court Palace, but copied from a different original from this, exhibits the mole very distinctly.

Wiffen, No. xx.

Panel. 15 in. × 12 in.

113. *The same person.*

DIANA RUSSELL, VISCOUNTESS NEWPORT, afterwards
COUNTRESS OF BRADFORD, fourth daughter of FRANCIS,
FOURTH EARL OF BEDFORD. 1622—1695.

Copied from **SIR P. LELY.**

Bust picture, life size, copied from the same picture at The Grove as the one previously referred to.

In Ellis's "Original Letters" is a singular document addressed by her mother, the Countess of Bedford, to Sir Samuel Luke, dated "Wooburne Abbey," April 19th, 1645, requesting him to exert his influence with Sir Thomas Brereton, the Governor of Chester, for the relief of Lady Newport when besieged by the Parliamentary forces in her own house.

Panel. 17 in. × 14 in.

114. THE CARDINAL-INFANT ARCHDUKE, DON FERNANDO
OF SPAIN. 1609—1641.

School of **RUBENS.**

Brother of Philip IV., King of Spain ; Archbishop of Toledo ;
Governor of the Netherlands, after victory of Nördlingen, 1634.

A grand equestrian portrait, life size, mounted on a white charger galloping to the right. The Archduke wears a felt broad-brimmed hat with large red feathers, and a broad spreading white laced collar descending to his shoulders. His dress is yellow, with crimson lappets streaming backwards from his shoulders. He grasps a truncheon in his right hand. The trappings of the horse are red, and on the haunches is marked, as if branded, the device of a saltire cross engrailed, with the imperial crown above it.



Between the legs of the horse is seen a very rich landscape with the very low horizon such as Van Dyck, the pupil of Rubens, adopted afterwards in his portraits of Charles I.

There are fine equestrian portraits of the "Gallant Cardinal" in the Gallery at Munich and at Windsor Castle. Van Dyck also painted him. Velasquez has represented the same personage in a sporting dress with astonishing individuality of character. The original picture is at Madrid. His portrait is also engraved by Lommelin in Van Dyck's "Centum Icones," plate 2.

Wiffen, No. lix.

Canvas. 115 in. × 87 in.

115. MARTIN PEPYN. 1574—1641.

By himself.

An historical painter, born at Antwerp, contemporary of Rubens. He resided principally in Italy.

Bust portrait, life size, within a gilt oval spandril. Head in three-quarters, turned to the right. Falling full-plaited ruff; black dress. Aged countenance.

This portrait closely resembles the one engraved by Bolswert, No. 67 of the "Centum Icones."

Wiffen, No. clix.

Panel. 24 in. × 19 in.

116. HENRY DANVERS, FIRST EARL OF DANBY, K.G.
1573—1643.

MIREVELDT.

Son of Sir John Nevil of Dantsey, and Elizabeth, daughter of John Nevil, Lord Latimer; served as a volunteer, under Prince Maurice, in the Netherlands; appointed by the Earl of Essex Serjeant Major of the army in Ireland; after the death of his brother, who perished on the scaffold for his share in the insurrection of Essex, he gained the favour of James I., who at once advanced him to the dignity of Lord Danvers, and he speedily became a Court favourite; the Presidency of Munster was conferred on him; on the accession of Charles I. he was called to the Privy Council, and in 1633 elected a Knight of the Garter. He died in retirement and unmarried at his seat, Cornbury Park, Oxfordshire.

Whole-length, life size, standing bareheaded in front of an open tent, on which, to the right, in sloping characters, is inscribed, —

OMNIA.
PRÆCEPI.

Face in three-quarters, partly turned to the left, the eyes fixed on the spectator. His under dress is black, with a plain white falling collar appearing on each side of his square cut beard. A crescent-shaped black patch will be noticed between his

left eye and ear. A deep crimson embroidered robe crosses his body and seems to be supported by his left hand placed on the hip. The other hand rests on a gorget placed with a helmet on a table to the left. A second tent is observable in the background on the left.

His portrait as Earl of Danby was contributed by Mr. Vernon Wentworth to the Portrait Exhibition at South Kensington in 1866, No. 633 of the Catalogue.

Pennant, 4to, page 370. *Wiffen*, No. ccxii.

Canvas, 78 in. × 50 in.

117. THOMAS HOWARD, EARL OF SUFFOLK, K.G. 1561—
1626.

VAN SOMER, 1608.

Son of Thomas Howard, fourth Duke of Norfolk, by Margaret, daughter and heir of Thomas, Lord Audley of Walden; commanded one of the divisions of the Fleet in Essex's expedition to Cadiz; the Queen showed her favour by bestowing the Order of the Garter on him in 1597, and by nominating him Constable of the Tower of London; on the accession of King James in 1603 he was created Earl of Suffolk, and appointed Lord Chamberlain. Through his sagacity the gunpowder stored under the House of Lords was discovered in 1605; he became Lord High Treasurer in 1614, and was elected Chancellor of the University of Cambridge. His daughter, Elizabeth, married W. Knollys, Earl of Banbury; Frances, the Earl of Essex, and afterwards became the notorious Countess of Somerset; whilst Catherine, the youngest, married William Cecil, second Earl of Salisbury. He was grandfather to Anne, Countess of Bedford (173).

Full-length standing figure, the size of life, in Peer's robes, wearing collar of the Garter, bare-headed, holding the wand of Lord Chamberlain in his left hand, the right resting on his hip. He wears an open white lace collar and red stones attached to his ear-rings. The garter is at his left knee over red stockings. His shoes are grey with large scarlet rosettes. A long mantle hangs from his shoulders. Face seen in three-quarters, turned to the right. His hat, with large plume of scarlet feathers in it, is on a green table to the right, and on the background, near it, with a jewelled band and ornament, is the date 1608. The floor is covered with a Persian carpet. A solidly painted picture in good condition.

Various opinions have been expressed as to the person whom this picture is intended to represent.

Pennant, 4to, page 371, styles him an Earl of Rutland, probably Francis; but

this nobleman did not receive the Garter till 1616 and the picture was painted in 1608. Another suggestion, that it might be Robert Carr, Earl of Somerset, is entirely negated by the difference of the colour of the hair and the known personal appearance of Somerset in authentic representations. Somerset also did not become a Knight of the Garter till May, 1611. The face is very youthful; but even at this period artists exercised the power with advantage to themselves of softening the ravages of time.

Wiffen, page 45, proposes with every appearance of correctness the name which has here been adopted.

His portrait was introduced among the representations of eminent commanders in the borders of the Armada Tapestries in the House of Lords, destroyed in 1834. He also appears in an oval engraving, wearing a hat, published by Woodburn, vol. ii., plate 116. See also the Collection of Portraits at Knole, in the Brown Gallery.

Wiffen, No. lii.

Canvas. 84 in. × 52 in.

118. FRANCES KNEVIT, COUNTESS OF SUFFOLK.

Painter unknown.

Wife of Thomas Howard, Earl of Suffolk.

A portrait of the Countess of Somerset, as mother of Anne Countess of Bedford, who was born during her imprisonment in the Tower, might naturally be expected to be found in the comprehensive collection at Woburn Abbey; but from the dark colour of the eyes and a certain hardness of expression, I conclude this picture to represent her mother the Countess of Suffolk, and this is confirmed by a fine whole length at Gorhambury, which is engraved, omitting some accessories, in Pennant's "Journey from Chester," 4to, page 228.

A square picture. Figure life-size, to below the waist, turned towards the right; face seen in three-quarters in same direction, and the eyes fixed on the spectator. Her left hand is placed in front of her girdle. Her falling ruff is spotted with black and fitted close to the cheek. An arch of white lace-surmounts her hair, and from this depends a grey veil spotted also with black. Black balls attached to ear-rings, and

black strings hang from her left ear. Black dress with white stripes, cut in the shape of a V in front. Yellow lace ruffle to sleeve. Background dark green.

Engraved as Countess of Somerset, in a square form, 4to, by James Stowe, from a drawing by G. P. Harding, done from the original at Woburn, published May, 1814. Lady Lucan copied this picture in 1776, and it was sold in the Strawberry Hill collection.

The following representations of the Countess of Somerset are very different from the picture under consideration.

A contemporary engraving of the Countess fac-similed by Richardson.

A full-length portrait of the Countess of Somerset in the Manchester Exhibition Portrait Gallery, 1857, No. 24 of the Catalogue, contributed by the Duke of Portland from Bulstrode. A fine circular miniature of this Lady by Isaac Olivier, formerly in the Strawberry Hill collection, now belongs to the Earl of Derby.

Another miniature was in the 1865 Exhibition, contributed by Mr. Heywood Hawkins, No. 1163 of the Catalogue.

Wiffen, No. cclxix.

Canvas. $28\frac{1}{2}$ in. \times $23\frac{1}{2}$ in.

119. GIOVANNI LANFRANCO. 1581—1647.

Painted by Himself.

A celebrated painter; a disciple of the Carracci; born at Parma. His principal works are at Rome and Naples; he was the constant rival of Domenichino; he died at Rome.

Bust portrait, life-size, face seen in three-quarters turned towards the right, which side is enveloped in deep shadow. He wears a large, broad, square-cut, plain collar over a black cloak.

Dr. Waagen, vol. iv., page 335, observes of this portrait, "very animatedly conceived, and of brown and powerful tone."

Lanfranco's own portrait is among those of the painters at Florence. There he is quite bald-headed, the eyebrows rise more, and the moustaches are more turned up. He wears the same large, broad, plain collar. See "Galleria di Firenze," vol. ii. p. 173.

Canvas. $25\frac{1}{2}$ in. \times $20\frac{1}{2}$ in.

120. KING CHARLES I. Aged 36. 1600—1649.

After VAN DYCK, 1636.

Copied from the picture at Windsor Castle.

Whole-length, life-size, standing figure, wearing a long purplish surcoat with hanging sleeves, and a long mantle of the same colour lined with ermine. His

face, one of the most majestic of all Van Dyck's portraits of the unfortunate monarch, is seen in three-quarters turned towards the right. He wears a large, wide-spreading laced collar, beneath which is the collar of the Garter and badge appended. His right hand, gloved, is placed on his hip; the left hangs by his side, partially touching the hilt of his sword. Behind the figure is a large plain stone column. The crown and orb lie on a stone parapet to the right. A rich dark yellow curtain hangs to the left. He wears large yellow rosettes to his shoes. The ground he stands on is perfectly plain.

This was the only picture saved from the fire at Cowdray House (September 24th, 1793), and was presented to the Duke of Bedford in 1833, by Wm. Stephen Poyntz, Esq., M.P. for Ashburton.

The original picture is signed

Ant van Dyck Eques Pinxit.

and below the crown—

✠
C.R.
1636.

It is described in Smith's "Catalogue Raisonné of the Works of Van Dyck," page 61, No. 210.

Sir Robert Strange, who made an admirable engraving from it, was in possession of Van Dyck's original study for the picture. See Dennistoun's "Memoirs of Sir Robert Strange," vol. ii., pp. 54 and 138.

Wiffen, No. cxx.

Canvas. 84½ in. × 50 in.

121. *The same person.*

KING CHARLES I. 1600—1649.

Probably by **KNELLER** *in imitation of Van Dyck.*

Whole-length, life-size, a standing figure in robes of the Garter, standing towards the left, with his right hand extended, and holding his plumed hat in the left. Both the conception and the execution of this picture belong to a period long subsequent to Charles I.

Wiffen, No. xlv.

Canvas. 90 in. × 56½ in.

122. *The same person.*

KING CHARLES I. 1600—1649.

Copied from Van Dyck by **ANNA MARIA, DUCHESS OF BEDFORD.**

Life size, to the waist; face three-quarters turned to the left, large star embroidered on the black cloak, blue ribbon, pearl attached to the ear-ring. Light admitted from the right-hand side.

The original picture by Van Dyck was destroyed in the fire at Whitehall Palace. Fine repetitions still exist at Warwick Castle, and in the Gallery at Dresden.

Canvas. 28 in. × 22 in.

123. QUEEN HENRIETTA MARIA. 1609—1669.

VAN DYCK.

Daughter of Henri IV. and Marie de Medicis; married 1625 to Charles I., King of England; died at Colombe, near Paris.

A full length standing figure, the size of life, with a red curtain behind on the left. The folds of her white satin gown gathered up by her left hand are admirably painted.

"Attired in white satin with a blue ribbon, and bow at the waist; the bosom is adorned with rows of pearls, attached to a diamond brooch, and hanging in clusters on the bodice; the right hand, holding a sprig of roses, is placed in front, and the left is extended to raise the skirt of the robe."

The above is taken from Smith's description of this picture in his "Catalogue Raisonné of the Works of Van Dyck," page 131, No. 479. He accepts it as a portrait of Henrietta Maria, and does not state that it came from the Calonne Collection.

Dr. Waagen, vol. iv., page 334, expresses considerable doubt as to the correctness of the attribution. He says, "The features differ so much from those of this well-known personage, that I am inclined to consider it the portrait of another woman."

In the Catalogue of the Calonne Sale, March, 1795, only two portraits of ladies by Van Dyck occur. They are full lengths, Nos. 56 and 57 of the fourth day's sale; but no name of any personage is attached to them. They had previously belonged to Sir Joshua Reynolds, and Calonne had paid him 500 guineas for the two pictures. They sold on this occasion respectively for 130 and 170 guineas.

Witten, No. cxxiii.

Canvas. 84½ in. × 50 in.

22. *The same person.*

QUEEN HENRIETTA MARIA. 1609—1669.

Copied by **LADY CAROLINE STANHOPE** *after Van Dyck.*

A full length standing figure in white satin with zig-zag lacing down

the front of her white satin stomacher. The figure is turned to the left, with the eyes fixed on the spectator. The right hand is about to lift some roses from the table, near which is placed the crown. Light admitted from the right-hand side.

The original picture is at Windsor Castle, and a fine repetition of it at Blenheim.

Canvas. 48 in. x 35 in.

125. ADRIAN PULIDO PAREJA.

VELASQUEZ.

Knight of Santiago, and Admiral of the fleet of New Spain.

Full-length, life-size, bareheaded, standing figure, turned towards the right. He wears a broad white-laced falling collar, holding truncheon in his gloved right hand, and having his hat in the left. A white embroidered belt crosses his breast, which is decorated with the Cross of Santiago. The sash round his waist is red. Behind him is a dark red curtain. In the distance, to the right, is represented a fleet at sea, and on the ground, in front, to the left, is introduced an oval shield bearing the following inscription :—

ADRIAN
PVLIDO PAREJA
Capitan General
de la Armada y
flota de nueva
España
Fallu en la Ciudad
de la Nueva Vera
Cruz
1660

The picture is graphically described in Stirling's "Annals of the Artists in Spain," vol. ii., p. 622, in the following words: "The Admiral is depicted as "a swarthy man of singularly surly aspect, with beetling brows and shaggy hair "and moustachios; his dress is black, with white sleeves and collar, and the red "cross of Santiago on his breast; and he stands hat and truncheon in hand. Behind "his head there is a red curtain, and in the background a tall galleon under a cloud "of canvas."

Palomino relates (tom. iii. p. 492) the following story of this picture, both curious in itself and flattering to Velasquez. "The Admiral's portrait being finished and "set aside in an obscure corner of the artist's painting room, was taken by Philip IV. "in one of his morning lounges there, for the bold officer himself. 'Still here!' "cried the King, in some displeasure at finding the Admiral, who ought to have been

122. *The same person.*

KING CHARLES I. 1600—1649.

Copied from Van Dyck by ANNA MARIA, DUCHESS OF BEDFORD.

Life-size, to the waist; face three-quarters turned to the left, large star embroidered on the black cloak, blue ribbon, pearl attached to the ear-ring. Light admitted from the right-hand side.

The original picture by Van Dyck was destroyed in the fire at Whitehall Palace. Fine repetitions still exist at Warwick Castle, and in the Gallery at Dresden.

Canvas. 28 in. × 22 in.

123. QUEEN HENRIETTA MARIA. 1609—1669.

VAN DYCK.

Daughter of Henri IV. and Marie de Medicis; married 1625 to Charles I., King of England; died at Colombe, near Paris.

A full-length standing figure, the size of life, with a red curtain behind on the left. The folds of her white satin gown gathered up by her left hand are admirably painted.

"Attired in white satin with a blue ribbon, and bow at the waist; the bosom is adorned with rows of pearls, attached to a diamond brooch, and hanging in clusters on the bodice; the right hand, holding a sprig of roses, is placed in front, and the left is extended to raise the skirt of the robe."

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Wiffen, No. cxxiii.

Canvas. 84½ in. × 50 in.

124. *The same person.*

QUEEN HENRIETTA MARIA. 1609—1669.

Copied by LADY CAROLINE STANHOPE after Van Dyck.

To the knees, life-size, standing figure in white satin with zig-zag lacing down

A fine portrait of Descartes, painted by Mignard in 1647, is at Castle Howard. The well-known picture by Hals in the Louvre is engraved by W. Holl in the gallery of portraits by Charles Knight, vol. iv., page 189.

Wiffen, No. clxxv.

Canvas. 34 in. x 28 in.

127. JAN BOTH. 1610—1650.

By Himself.

Jan Both, the eminent Landscape painter, was born at Utrecht. He studied under Bloemaert, but was influenced by the works of Claude. He was inseparably associated in the production of his pictures with his brother Andrew, and did not long survive him.

To the waist, life-size. Face seen in three-quarters, turned towards the right. Strong shadows on the countenance. Bareheaded, wearing a large falling ruff and plain black dress. His left hand is seen wearing a brown glove.

Wiffen, No. clxi.

Canvas. 28 in. x 22 in.

128. DANIEL MYTENS AND HIS WIFE. About 1590—1656.

VAN DYCK.

Born at the Hague, succeeded Van Somer in England as the principal court painter, and on the arrival of Van Dyck was expressly retained by Charles the First in his service. Mytens was a portrait painter of distinguished ability. Some of his best works are at Knole, Hampton Court Palace, Hardwick, and Wentworth Wood House. His copies from the old masters were very excellent, and his series after the cartoons of Raphael at Knole (formerly at Copt Hall) are very remarkable. His pictures bear date from 1623 to 1634.

Half-length, life-size figures, seated side by side.

Mytens on the left-hand, wearing an ample black satin mantle and white collar, seated in a square-backed chair, turned towards the right, looking at the spectator, rests his right elbow on a stone slab. His wife, in black dress with large falling

"ploughing the main, still lurking about the palace,—'having received your orders
 "'why are you not gone?' No excuse being offered for the delay, the royal disciplinarian discovered his mistake, and turning to Velasquez, said, 'I assure you
 "'I was taken in.'" "Stirling's Annals," vol. ii., p. 621.

Velasquez himself died 6th August, 1660, in his 61st year.

Dr. Waagen, vol. iv., p. 333, observes, "The stern dignity of the individual is
 "very animatedly expressed. The execution of the flesh tones in a deep brown tone
 "is very spirited."

This picture was exhibited at the British Institution in 1846, No. 114 of the Catalogue.

At Longford Castle, near Salisbury, is a similar picture, but with a perfectly plain brown background. It is merely inscribed with the name

ADRJAN
 PVLIDO PAREJA.

In "Stirling's Annals," p. 622, the Longford picture is thus described :—"It represents a grave Castilian gentleman, with a bronze weather-beaten face, and a head
 "of thick black hair; his dress is of black velvet, with sleeves of flowered white satin,
 "and a broad falling collar of white lace; he has a sword girt to his side by a white
 "belt; and in his right hand he holds a truncheon, and in the left, a hat."

Wiffen, page 87, associates this personage with the Spanish Armada of 1588. The picture itself was painted in 1660, and the person represented does not even look 60 years of age.

Wiffen, No. cxv.

Canvas. 78 in. × 42½ in.

126. RENÉ DESCARTES. 1596—1650.

PHILIPPE DE CHAMPAIGNE.

René Descartes du Perron, the great philosopher, was born at La Haye, in Tourraine, and at the age of 21 enlisted as a volunteer under the Prince of Orange. In 1637 he published his "Principles of Philosophy." Declining to accept an invitation from Charles I. to visit England, and residing successively in various countries, he finally settled at Stockholm, under the patronage of Queen Christina, and died there whilst engaged in projecting an Academy of Sciences. His body was afterwards removed to the Church of Ste. Geneviève in Paris.

A somewhat youthful portrait; half-length figure, life-size, wearing an ample black mantle, and a plain white square-cut collar. The face seen in three-quarters to the right, with eyes looking at spectator. Long dark hair and small thin moustaches. The right hand alone is seen, raised to his breast. A celestial globe and distant mountains, with a moonlit sky, are on the extreme right.

130. PETER DE JODE, HIS WIFE AND CHILD. 1606—1659.
By Himself.

Born at Antwerp.

One of a family of engravers. His father, of the same name, executed many fine engravings after the great historical painters, but Peter the younger devoted himself especially to reproduce the finest portraits by Van Dyck. His son, Arnold de Jode, followed the same profession, and visited England, but with moderate success.

Half-length figures, life-size. The wife sits in the centre, with her figure turned towards the right, looking back to her husband who leans over the back of a chair, gazing at the spectator. A little girl in hat and feathers stands at her mother's knees and looks towards the spectator. Both Jode and his wife are dressed in black, and wear large, wide-spreading grey lace collars. A powerfully painted picture with rich deep shadows. A large lute is laid across the chair on which the artist leans.

A similar figure to this of the painter, and also leaning on a chair, by Tho. Willeborts, called Bosschaert, is engraved by P. de Jode himself in Cornelis de Bie's "Gulden Cabinet," part 3, page 511.

Wiffen, No. cxxx.

Canvas. 59 in. \times 42½ in.

131. OLIVER CROMWELL. 1599—1658.

WALKER.

Born at Huntingdon. Died at Hampton Court.

Half-length standing figure, life-size, bareheaded, with grey hair; the face seen in three-quarters turned towards the right; the eyes looking in the same direction. He wears a black velvet dress, with brown fur at the wrists, a small, plain, square-cut collar, fitting close under the chin, and a broad gold-wrought belt and buckle on it, passing from the right shoulder towards the sword. His right hand hangs negligently, holding a brown stick, and the left is placed against his hip. In the background, to the right, is seen a general mounted on a white horse, addressing his troops. In this distant figure the costume seems somewhat of a later period than the Commonwealth. Behind the head of Cromwell is a large mass of dark brown rock.

The introduction of a portrait of Cromwell into this collection, independently of other considerations, would be sufficiently accounted for by the fact that two of his children married members of the Russell family. See notice of Wm. Russell of Chippenham, page 87 (No. 138).

Canvas. 48½ in. \times 38½ in.

132. JAMES HAY, SECOND EARL OF CARLISLE. 1609—1660.
WALKER.

Son of the "extravagant" Earl of Carlisle by Honora, daughter of Edward Lord Denny. He married Margaret, third daughter of Francis the fourth Earl of Bedford, and died 1660, leaving no issue.

Bust portrait, full face, wearing a buff coat and a broad pale crimson sash descending from the right shoulder. Long light brown hair parted in the middle. Plain white collar, tied with yellow cords. Youthful face, ruddy complexion, small moustaches, and double chin. An extremely well painted picture.

There is at Hagley a fine full-length portrait of this nobleman by Van Dyck. It was exhibited at Manchester in 1857, and also at the 1866 Portrait Exhibition at Kensington. Another portrait, taken at a different period of life, belongs to the Earl of Home.

Wiffen, No. ccxxi.

Canvas. 29½ in. × 24 in.

133. *Wife of the preceding.*

MARGARET RUSSELL, COUNTESS OF CARLISLE. 1618—
1676. Third daughter of FRANCIS, FOURTH EARL OF
BEDFORD.

PRIWITZER, dated 1627.

Margaret Russell, daughter of Francis, fourth Earl of Bedford ; wife of James Hay, second Earl of Carlisle. Married secondly Edward Montagu, Earl of Manchester, and thirdly Robert Rich, Earl of Warwick and Holland.

As a child, aged nine years. To the waist ; within oval ; very similar to No. 106, but younger. Black and white dress, green leaves at the back of her light-coloured hair. A red tinted pearl pendant from a small square black stone hanging from a double row pearl necklace. Inscribed on upper grey spandrils, partly on the right and partly on the left,

ÆTATIS SVÆ
9

ANNO
16.27.

Wiffen, No. ccxxxv.

Panel. 26 in. × 20 in.

134. *The same person.*

MARGARET RUSSELL, COUNTESS OF CARLISLE. 1618—1676. Third daughter of FRANCIS, FOURTH EARL OF BEDFORD.

THEODORE RUSSELL.

A square picture. To the waist : wearing a pale blue satin dress ; turned to the right, looking at the spectator. Double pearls are attached to each ear-ring. Small flowers of various colours form an arch over the top of the head ; a belt of gold and pearls extends from the left shoulder, and a row of pearls crosses the body. The light is admitted from the right-hand side.

Wiffen, No. ccxxxix.

Panel. 15 in. × 12 in.

135. *The same person.*

MARGARET RUSSELL, COUNTESS OF CARLISLE, with HER NIECE. Third daughter of FRANCIS, FOURTH EARL OF BEDFORD, and second daughter of WILLIAM, FIFTH EARL OF BEDFORD.

After **VAN DYCK.**

Seated figure, to the left, life-size, and seen to below the knees. Her niece, a child, Lady Diana Russell, afterwards Lady Verney (see *post*, Nos. 189 and 191), stands beside her, holding a thin gauze scarf with both her hands. The Countess places her right hand on the shoulder of the girl, who looks at the spectator with the most charming naiveté, and rests her left on the square elbow of the solidly constructed chair. Her red satin dress is richly adorned with jewels, one principal ornament or clasp being fastened not directly in front but towards her left shoulder. The face is seen in three-quarters towards the left, looking calmly at the spectator. The child has flaxen hair, and wears a white satin frock.

This picture is probably the one referred to in a letter dated February 11th, 1743, and still extant, addressed by H. Drake, of Hatfield, near Doncaster, to the Duke of Bedford, offering for sale "a picture of Margaret, daughter of Francis, Lord Russell of Thornhew, with, in the same piece, Diana (a child), eldest daughter to William, Duke of Bedford, a half piece."

The original, a very fine picture, is at Devonshire House. It is described by

Smith in his "Catalogue Raisonné of the Works of Van Dyck," page 161, No. 565. This picture has been engraved by P. Lombart in the series known as "Van Dyck's Countesses."

Wiffen, No. xxii.

Canvas. 48½ in. × 38½ in.

136. THE PRINCESS ELIZABETH, afterwards QUEEN OF BOHEMIA. 1596—1662.

Daughter of King James I.; born in Scotland. Married 1613 to Frederick Elector Palatine, afterwards King of Bohemia. Mother of Prince Rupert and the Princess Sophia. Resided at the Hague, and finally settled in England.

As a child, full-length standing figure, in a long white dress, but hardly of the style of costume, especially in Scotland, suited to the period of her childhood. She holds two birds in her right hand; a monkey crouches at her feet on one side, and a dog lies on a cushion in the opposite corner. Two parrots on high-standing perches are behind her. Her circular head-dress is composed of pearls. The floor is covered with matting. The long flowing hair is very light, and entirely at variance with all representations of "the Queen of Hearts." More like Lady Arabella Stuart, whose hair was very light. A curious picture.

Canvas. 61 in. × 37 in.

137. *The same person.*

THE PRINCESS ELIZABETH, afterwards QUEEN OF BOHEMIA. 1596—1662.

HONTHORST.

Full-length standing figure, the size of life, turned towards the left, wearing a black dress over a red one, with high-standing white lace collar. She rests her right hand on a dark blue covered table. Face seen in three-quarters to the left, looking at spectator. A sprig-shaped diamond jewel is in her hair, and a black scarf tied round her left arm, with a small closed fan in her left hand. She stands on a rich Turkey carpet; blue satin curtains are suspended on each side.

A well painted and characteristic picture, very genuine as to likeness.

Wiffen, No. li.

Canvas. 84 in. × 50 in.

138. WILLIAM RUSSELL, ESQ., of Chippenham in Cambridgeshire, afterwards SIR WILLIAM RUSSELL, BART. Died 1654.

MARC GHEERADTS in 1625.

Son of William Russell, Esq., of Surrey. Created a baronet for his many years service as treasurer of the Navy. His patent conferring this dignity bears date January 19, 1630. He was buried at Chippenham, February 3, 1654. His first wife (see below) died in 1626. His second was Elizabeth, daughter of Tho. Gerard of Burwell, in Cambridgeshire; his third wife, Elizabeth, daughter and co-heir of Michael Smallpage of Chichester.*

Full-length, life-sized, standing figure in official robe, resting his right hand on a red covered table on which lie his black hat and some papers. He holds an embroidered glove in his left hand. His face is seen in three-quarters to the left; grey thin hair and pointed beard. He wears a large falling ruff fitted close to the cheek. The matting on which he stands is painted with remarkable care. Both this and the companion picture, No. 139, are in admirable condition, and highly characteristic of the painter's manner. Dated at the upper left-hand corner

1625

Wijfen, No. liii.

Canvas. 77 in. x 42 in.

139. *Wife of the preceding. Companion picture.*

ELIZABETH RUSSELL.

MARC GHEERADTS in 1625.

Daughter of Sir Francis Cherry, and first wife of William Russell, Esq., afterwards Sir William Russell, Bart. Buried at Chippenham, October 14, 1626. Died without issue.†

Full-length, life-sized figure, in a singularly rich and elaborately embroidered costume. The lady stands by the side of a high backed chair, resting her left hand

* Noble's "Memoirs of the House of Cromwell," ed. 1787, vol. ii. page 403. His granddaughter Elizabeth married Henry Cromwell, second son of Oliver Cromwell and Lord Lieutenant of Ireland (*Ibid.* p. 409). Sir John Russell, the third baronet, married Frances, youngest daughter of the Protector Oliver, and widow of the Hon. Robert Rich, eldest son of Lord Rich (*Ibid.* p. 412).

† Noble's "Memoirs of the House of Cromwell," vol. ii., page 403.

on a red cushion which is placed across the arms of the chair. On the cover of the small psalm-book lying upon the cushion, is an oval panel containing a kneeling figure of David playing the harp. Her head-dress consists of a band of gauze across the forehead, with a long black veil hanging down behind, and a large ruffling ruff fitting close round the face. A gauze apron, partially concealing the patterns of her richly-embroidered gown, is very skillfully painted. She wears long hanging sleeves to her outer dress, and holds a white glove in her right hand. The companion glove lies on the seat of the chair. A similar chair with the cushion so placed may be seen in a large picture by the same hand at Blenheim. The floor, as in the previous picture, is covered with matting. Inscribed in black upon the red rail of chair—

Marcus Gheeraert's Fec

On the back of the canvas, which had been refined at no very distant period, is inscribed in large letters in white chalk,

Lady William Russell
painted by Marc Garrard
 1625 —

Witten, No. liv.

Canvas. 77 in. x 42 in.

140. REMBRANDT. 1606—1669.

By Himself.

Born at Leyden, July 15, 1606. Was placed at the Latin school there with a view to his studying jurisprudence afterwards at the University, but his strong predilection for art induced him to enter the school of Jacob van Swanenburg, and after three years he studied under Pieter Lastman, at Amsterdam, and Jacob Pinas, at Haarlem. Having been successful in his art, he settled finally at Amsterdam, and in 1634 married Saskia Uilenburg, a lady of considerable fortune. She died in 1642. He married again, but of his second wife little is known. The ways of Rembrandt appear to have been improvident. In 1656 he was publicly declared insolvent. His abilities in etching were equal to his

skill as a painter, and his works, in their various states, have always commanded high prices. He died at Amsterdam, and was buried in the Westerkerk there, October 8th, 1669.

When about thirty years of age. Life size, to below the waist. Face seen in three-quarters turned towards the right, looking at the spectator. He wears a dark brown fur cap, a standing fur collar, and double gold chain with a medal, round his neck. The left hand supports his brown cloak, which also has a broad fur trimming.

An extremely fine Rembrandt, rich and mellow brown in tone. Purchased in 1748 for £19 8s. 6d.

Dr. Waagen, vol. iv., page 335, remarks of this picture,—“His own portrait in “middle age. He holds one hand before his breast. Warm and clear in colouring, “and of very energetic treatment.”

The picture is described in Smith's “Catalogue of the Works of Rembrandt,” p. 87, No. 214.

Portraits of this great painter are very numerous.

Wiffen, No. cxlvii.

Canvas. 35 in. × 29 in.

141. FRANZ HALS. 1584—1666.

By Himself.

An eminent portrait painter, distinguished by his boldness and mastery in execution; born at Mechlin; a pupil of the learned artist and writer, Karel van Mander. Van Dyck visited him in his studio at Harlaem, and the two painters exchanged portraits.

Bust picture, life size, within an oval; face seen in three-quarters to the right, looking towards the spectator; wearing a large round Dutch ruff and broad-brimmed black hat; both hands are seen. The shadow from the figure is cast on the light brown background.

Dr. Waagen, vol. iv., page 335, considers this picture as “highly animated, and “spiritedly sketched in a powerful tone.”

Etched by W. Unger, in his series of Franz Hals' works, inscribed,

ÆT. SVÆ 50.

AN°. 1635.

Wiffen, No. clii.

Canvas. 33 in. × 26 in.

142. GUERCINO. 1592—1666.

By Himself.

Giovanni Francesco Barbieri was born at Cento. The name Guercino was derived from his squinting. Studied at Bologna and Rome, and became one of the leading painters of the Bolognese School when established by the Caracci. He died at Bologna.

A bust picture, life size ; the face seen in three-quarters turned to the left. His countenance shows him to have passed the prime of life, his long gray glossy hair is parted in the middle. He wears a plain square-cut white collar, fitting closely to the chin. His dress is black and white. A square palette and brushes are in his left hand. The light is admitted from the right-hand side.

Painted for Count Fava of Bologna, by whose descendant it was presented, through Mr., afterwards Sir George, Hayter, to the present collection. A similar picture is at Cobham Hall ; another, with a large painting on an easel before him, is in the Royal Collection at Windsor Castle. It has been engraved by Bartolozzi.

Dr. Waagen, vol. iv., page 336, notices this portrait as "already advanced in years. True and powerfully coloured."

Wiffen, No. clxvii.*Canvas.* 26 in. x 22 in.

143. THOMAS WRIOTHESLEY, FOURTH EARL OF SOUTHAMPTON, K.G. Died 1667.

SIR PETER LELY.

Father of Rachel, Lady Russell (182) ; son of Henry Wriothesley, friend of the Earl of Essex (64). A staunch supporter of King Charles I. Installed a Knight of the Garter, and constituted Lord High Treasurer of England at the Restoration, in 1660. Married, first, Rachel, daughter of Daniel de Massu, Baron de Ruvigny, in France ; and, secondly, Frances Leigh. He died at Southampton House, Holborn.

Life-size figure, seen to the knees, seated towards the left ; wearing a black dress with full cloak of same colour covering the left arm, and a large silver star embroidered on it. He holds the Lord Treasurer's wand and his gloves in the left hand ; the right is raised to support the mantle. His face, with long dark hair concealing the ears, is seen in three-quarters to the left, and a plain square cut gray collar fits close under the chin. The light is admitted from the left-hand side.

A mole is observable under the mouth towards his left cheek. A dark red curtain is suspended behind him. On the square base of a column to the left is the following inscription:—

*The Right Honorable Thomas
Earle of Southampton
His Treasurer of
England*

Engraved by Thomas Wright in Lodge's "Portraits," vol. vii.

A similar picture was contributed by the Marquis of Exeter to the 1866 Portrait Exhibition at South Kensington, No. 853 of the Catalogue. Another is at Althorp, and there attributed to old Stone. An oval head like this, without the wand, is at Hardwick.

Pennant, 4to, page 368. Wiffen, No. ccxlv.

Canvas. 49 in. x 39½ in.

145. *First Wife of the preceding.*

RACHEL DE RUVIGNY, COUNTESS OF SOUTHAMPTON.

Adapted by SIR PETER LELY from Sir A. Van Dyck.

First wife of the fourth Earl of Southampton, and mother of Rachel, Lady Russell (182).

She was daughter of Daniel de Massu, Baron de Ruvigny in France, where, according to Lord Conway, she had obtained the name of "La belle et vertueuse Huguenotte."

A full-length figure, life size, seated in a woody landscape, resting her left hand, holding a small flower, on a large mass of rock. The face is seen in three-quarters turned towards the left, looking at the spectator. The right hand rests on a purple veil lying in her lap. Her dress is rich blue satin. A brilliantly painted picture, although in cruder colours than Van Dyck himself would have employed. Light is admitted from the right-hand side.

The original picture, by Van Dyck, is at Althorp, and a fine repetition of it is at

the *Commons' Chapel* in St. James's Square. Another also belongs to the Earl of Harlow at Wimpole. The first of these has been finely engraved by Mac Ardell in 1758. All these pictures are varied.

See Smith's *Illustrations* of the Works of Van Dyck, page 142.

A very fine enamel of this lady by Pettie is in the collection of the Duke of Devonshire at Chatsworth.

Windsor, No. XIII.

Canvas. 84 in. x 49½ in.

146. *Second Wife.*

FRANCES LEIGH, COUNTESS OF SOUTHAMPTON.

After VAN DYCK.

Second wife of the fourth Earl of Southampton; eldest daughter of Francis, first Lord Dunsmore, afterwards Earl of Chichester.*

Whole length, life-sized figure, seated towards the left: dressed in white satin, with full, round, short sleeves and blue lappery falling upon her lap. She rests her right arm on a stone pedestal below a square open window: face seen in three-quarters to the left. Rather formal in attitude. The background and seat are plain flat stone, and destitute of drapery or hangings. The countenance much resembles that of Margaret Smith, Lady Herbert: *ibid.*, No. 51.

This picture formerly hung in the dining-room.

Canvas. 56 in. x 50 in.

147. PENELOPE WRIOTHESLEY, LADY SPENCER. Died 1667.

VAN SOMER.

Daughter of Henry Wriothesley, third Earl of Southampton, the friend of Essex and Shakspeare, by Elizabeth Vernon; married William, afterwards second Earl Spencer, who died 1636. She was one of the ladies who attended the funeral procession of Queen Anne of Denmark in 1619. Her son, the third Earl, married Lady Dorothy Sidney, celebrated by Waller as "Saccharissa."

A half-length figure, standing behind a green ledge or parapet. The face is seen in three-quarters to the left, looking towards the spectator. Yellow radiating lace ruff, fitting close to the cheek. Spanish style dress as worn early in the reign

* See Burke's "Extinct Peerage," s.v. Wriothesley, page 594.

of James I., of rich purple embroidered with gold. Her girdle is decorated with pearls, and a festoon, or "rope" of pearls extends from shoulder to shoulder. A black gold-edged miniature case, or "picture box," hangs at her left side. Her light hair is adorned with a zigzag coronet of pearls, and a tuft of bright flowers (iris and rose) behind it.

A masterly painting, and one of the most favourable examples of the style of the period.

The same lady afterwards formed the subject of one of Van Dyck's finest whole-length pictures, which is still preserved at Althorp, for which locality it was originally painted. See Smith's "Catalogue Raisonné of the Works of Van Dyck," page 139, No. 501.

Wiffen, No. xlix.

Canvas. 29 in. × 24 in.

148. ALGERNON PERCY, TENTH EARL OF NORTHUMBERLAND, K.G., LORD HIGH ADMIRAL. 1602—1668.

Copied by KNAPTON from Van Dyck.

Third son of Henry, ninth Earl of Northumberland; appointed Lord High Admiral of England, 1637, and afterwards sided with the Parliament. His first wife was Anne Cecil, daughter of William Cecil, Earl of Salisbury; he married secondly Elizabeth, daughter of the Earl of Suffolk.

Full-length figure, life-size, standing, bareheaded, towards the right, looking at the spectator. He rests his right hand, holding a truncheon, on a large anchor, on which also his left foot is planted. His left hand grasps the hilt of a sword. He wears a buff coat, steel gorget, and rich red breeches with turn-over boots. A naval engagement is represented in the distance to the right; a bold mass of masonry occupies the left of the figure.

The original of this picture, a fine whole-length by Van Dyck, is at Cassiobury, the seat of the Earl of Essex, and has been engraved in Houbraiken's *Heads* and also in *Lodge*, vol. vii., Plate 140. A repetition is also at *The Grove*, Lord Clarendon's; it is No. 28 of Lady Theresa Lewis's excellent description of that collection in "Lives of the Friends of Lord Chancellor Clarendon," vol. iii.

The Cassiobury picture was exhibited at South Kensington in 1866, No. 760 of the Catalogue. The portrait of this nobleman, in a black dress, with his first wife and their child, by Van Dyck, is at Hatfield House. Repetitions at Petworth and Gorhambury.

Wiffen, No. cxxiv.

Canvas. 84½ in. × 50 in.

149. SIR SAMUEL LUKE.

WALKER.

Governor of Newport Pagnel, 1645 ; the supposed original of Butler's "Hudibras." See *Granger*, vol. v., page 243.

Bust portrait, life-size, within an oval framework of stone ; face seen in three-quarters to the left, looking at the spectator ; long hair, and a white lace cravat tied in fountain fashion. Light admitted from the right-hand side.

A selection of Sir Samuel Luke's letters is printed in Sir Henry Ellis's letters of English History, 3rd series, vol. iv., pages 217-267. Katherine Bruges, Duchess of Bedford, wrote to him respecting Lady Diana as her "Deare Daughter Newport," page 238. See *ante*, No. 110.

Wiffen, No. cc.

Canvas. 29½ in. × 24 in.

150. LADY LUKE.

WALKER.

Elizabeth Freeman, daughter of William Freeman, of Layston. Married to Sir Samuel Luke.

A bust portrait, life-size, wearing a low-made yellow satin dress, with jewels and slashes down front. Her face is seen in three-quarters to the right, and a tress of her dark hair falls upon her right shoulder. This picture is square, and without any oval framework, as in her husband's portrait.

Wiffen, No. cci.

Canvas. 29½ in. × 24 in.

151. GEORGE MONCK, FIRST DUKE OF ALBEMARLE, K.G.
1608—1670.

SIR PETER LELY.

Born at Petheridge in Devon. He served at Edgehill on the side of the Parliament, and at Newbury for the King ; Commander-in-Chief in Scotland, 1654 ; chief agent in the Restoration, 1660 ; commanded the fleet in 1666.

Half-length standing figure, life-size, turned towards the left, raising a truncheon in his right hand, the other holding the sword. He wears the buff coat, a crimson

sash round his waist, and the ribbon of the Garter crossing his breast, issuing from beneath his broad white square-cut collar. Part of an anchor is seen below his right hand. The light is admitted from the right-hand side.

This picture was purchased by the mother of John the sixth Duke of Bedford.* A similar picture, formerly in the Royal Collection, is now in the gallery of Admirals at Greenwich Hospital. Another belongs to the Earl of Verulam at Gorhambury. A fourth, formerly in the possession of the Earl of Seaforth, was purchased in 1876 by the Trustees of the National Portrait Gallery.

Wiffen, No. ccxv.

Canvas. 46 in. \times 37½ in.

152. EDWARD MONTAGU, SECOND EARL OF MANCHESTER, K.G. 1602—1671.

SIR PETER LELY.

Second husband of Margaret Russell, third daughter of Francis, fourth Earl of Bedford (she was his fifth wife). As Lord Montagu of Kimbolton, he was associated with the five members whom Charles I. desired to seize. Commanded at Marston Moor, and assisted at the Restoration. He was, both before and after the civil war, Chancellor of the University of Cambridge. In April, 1660, he served as Speaker of the House of Peers, and at the Restoration was constituted Lord Chamberlain of the Household, which office he retained till his decease.

Half-length standing figure, life-size, turned towards the left. His face is seen in three-quarters turned to the left, looking at the spectator, wearing a broad flat lace collar fitting close to the chin. He is attired in the robes and mantle of the Garter, holding the Chamberlain's wand in his right hand. His left supports his mantle. The gold key of office hangs at his girdle. The light is admitted from the right-hand side.

An orange-coloured curtain is suspended to the left, and a stone column behind him to the right.

A rich and characteristic specimen of the painter. The hands are remarkable for Lely's tone of colouring.

Pennant, 4to, page 368. *Wiffen*, No. ccxli.

Canvas. 48½ in. \times 39 in.

Engraved by T. A. Dean in Lodge's "Portraits," vol. viii., No. 143.

* A letter addressed by the Duke to Mr. Martin, the Librarian, dated W. A., August 28, 1828, states as follows: "My late mother purchased the portrait of Monk D. of Albe-marle in Picture Gallery as a work of Sir Peter Lely, and I have never seen any reason to question it.—BEDFORD."

153. ALBERT CUYP. 1605—still living in 1683.

Painted by Himself.

Born at Dort; he excelled equally in portrait and landscape-painting, but his works in the latter class are by far the most numerous. He followed the trade of a brewer. His father, Jacob Gerritz Cuyp, had also exercised the pencil, and was one of the founders of the Academy at Dort.

To the waist, life-size, wearing a high-crowned black hat and a bright scarlet cloak, faced with gold; he rests his left elbow upon a balustrade, whilst the hand, covered with a glove, appears from under the cloak. The right hand is concealed. He wears long hair and a plain square white collar. The shadow on the face from the broad brim of his hat, lighted up by a reflected sunlight, is admirably expressed.

A brilliantly painted picture, with intense power in the shadows.

Dr. Waagen, vol. iii., page 465, says of this picture: "Very glowing and vigorous; the magnificent dress, however, makes it very doubtful, in my opinion, whether it be his own portrait."

See Smith's "Catalogue of the Works of Cuyp," page 336, No. 182.

Wiffen, No. clxxii.

Panel. 35 in. x 27 in.

154. MARGUERITE DE LORRAINE, DUCHESSE D'ORLÉANS.
1616—1672.

VAN DYCK.

Princess of Lorraine; daughter of Francis, Count of Vaudemont, and sister to Charles, third Duke of Lorraine; married 1632, to Gaston, third son of Henri IV. and Marie de Medicis, and brother of Louis XIII.

Full-length standing figure, the size of life, represented advancing towards the right. Her face is seen in three-quarters, turned towards the right, and looking at the spectator. Her outer dress is black, with slashed sleeves and pink bows, opened in front to show a handsome under-skirt of white satin and silver. A high-standing lace collar leaves the neck very much uncovered. She holds a small yellow fan upwards in her left hand, the right hangs carelessly down by her side. A full orange damask curtain occupies the entire background, and a rich Turkey carpet covers the floor.

Formerly in the Orleans collection; brought to England in 1792, and sold for 210 guineas.

Engraved, the reverse way, in the Orleans Gallery, by Macret. Described in Smith's "Catalogue Raisonné of the Works of Van Dyck," page 159, No. 559, but under the erroneous name of Ormond, and mentioned also whilst unknown in the

Orleans Collection earlier in same volume, page 94, No. 326. It appears in the detailed list of the Orleans Collection, published in Buchanan's "Memoirs of Painting," vol. i., page 183, as the Lady of an English Nobleman, No. 7. Her portrait is No. 5 of the series of the "Centum Icones." This very fine Van Dyck has been accepted by Wiffen, page 96, as the daughter of Charles I., who was not born till after Van Dyck had been dead three years.

Dr. Waagen, vol. viii., page 464, says, "of great elegance," and vol. iv., page 334, "of great delicacy and transparency; but doubtless another lady (than the daughter of Charles I.) as dates prove that Van Dyck could not have painted her at this age."

Fine portraits of Henrietta, sister of this lady, also by Van Dyck, attended by a black page boy, are in the collection at Munich, and at the Duke of Hamilton's. The latter picture, signed and dated 1634, was exhibited at the Royal Academy in 1873, No. 132 of the Catalogue.

Wiffen, No. cxxv.

Canvas. 84 in. × 50 in.

155. GERARD DOUW. 1613—1674

Painter unknown.

Born at Leyden; the son of a glazier; studied under Rembrandt, with whom, whether in style of painting or selection of subjects, he shows nothing in common.

Bust portrait, life-size, youthful face, seen in three-quarters turned to the right; wearing a large round hat.

There are many portraits extant of Douw. One in the Bridgwater Collection is engraved as a frontispiece to Smith's "Catalogue Raisonné," vol. i., and described at page 34. Dr. Waagen, vol. iv., page 336, remarks of this picture, "both master and sitter appear to me doubtful."

Wiffen, No. clxxi.

Canvas. 20½ in. × 18 in.

156. CHRISTIAN BRUCE, COUNTESS OF DEVONSHIRE.
1595—1674.

THEODORE RUSSELL.

Christian* Bruce, wife of William, second Earl of Devonshire, and only daughter of Edward, Lord Bruce, of Kinlosse, a favourite of James I., by whose influence the marriage had been arranged. She long survived her husband and children, and took a leading

* So called from being born on Christmas Day.

part in politics, and was regarded as a judicious patroness of literature and philosophy. Hobbes of Malmsbury, who had been her husband's tutor, was retained in her establishment to continue the same services for her son. After a successful course of litigation, King Charles said to her, "Madam, you have all my judges "at your disposal."

A small picture; to the waist, face seen in three-quarters, turned towards the right. White satin dress, plain and open at the neck, laced in front with a string of pearls; long yellow hair, pearl necklace and ear-rings.

Engraved, the reverse way, in stipple, by Scheneker, from a drawing taken by express permission for Lysons' "Environs of London," vol. i., page 317.

A large monument, erected by this Countess in All Saints Church at Derby, "for her Lord, herself, and children," exhibits some of the most debased specimens of sculpture intended to honour the dead which I remember ever to have met with.

Pennant, 4to, page 373. *Wiffen*, No. ccxlv.

Panel. 15 in. × 12 in.

157. ANNE CLIFFORD, COUNTESS OF DORSET, PEMBROKE,
AND MONTGOMERY. 1589—1675.

GILBERT JACK, dated 1637.

Daughter of George Clifford, Earl of Cumberland, and Margaret Russell (*ante*, No. 32), daughter of Francis, second Earl of Bedford. Married firstly Richard Sackville, third Earl of Dorset, in 1609, and secondly, in 1630, Philip, fourth Earl of Pembroke. Her laconic reply to Sir Joseph Williamson, Secretary of State to King Charles II., during the period of an election, completely expresses her general disposition, "I have been bullied by an usurper, I "have been neglected by a court, but I will not be dictated to by "a subject; your man shan't stand."

Represented in advanced life, aged 64. To the waist, life-size, within an oval, face seen in three-quarters turned towards the right, wearing a black mourning dress cut square in front, with large grey gauze radiating ruff fitting close to the neck. Her head is covered with grey muslin, and a veil of black crape over it.

Inscribed on the background, to the left—

Ætatis Suae. 64.
1637.

The remains of the signature of the artist, in the lower right-hand corner of the spandril, are faintly traceable. They appear to be—

Git-Zack
7 637

An artist named *Larkin* was employed to paint her portrait in 1619.

There are at Knole numerous portraits, from childhood to middle life, of this distinguished character. The picture at Bolton Abbey is nearly of this period, and the inscription on the picture, "*ÆTATIS SUÆ, 60.*" The date that accompanies it is 1672, and, like the one given above, somewhat difficult to reconcile with biographical statements. The Bolton Abbey picture is engraved by Mazel in Pennant's "*Scotland*," vol. ii., page 358. Her portrait at the age of 81 is also cited in the same work. Pennant, in his "*Tour from Downing to Alston Moor*," page 163, says that he was informed at Eden Hall that Anne Clifford, whose portrait at the age of 80 was there preserved, was in the habit of presenting a great houselock and her picture to all her friends in the neighbourhood. There is a medal of her in her old age, copied from the Bolton picture, with a figure of Religion embracing a cross on the reverse. (Pinkerton, "*Medallic History*," plate xxxiv. No. 2.) The meaning of this allegorical figure will be better understood by a reference to the following extract from her own very curious Memoirs:—

"The marble pillars of Knowle in Kent, and Wilton in Wiltshire, were to me oftentimes but the gay arbours of anguish. * * * I gave myself wholly to "retiredness as much as I could in both these great families, and made good books "and virtuous thoughts my companions, which can never discern affliction, nor be "daunted when it unjustly happens; and by a happy genius I overcame all these "troubles, the prayers of my blessed mother helping me therein."

In these Memoirs she frequently speaks of her mother and her aunt, the Countess of Warwick, with marked affection, and alludes occasionally to her father's estrangement from them. Many portions of the Memoirs have been transcribed in various works, but the complete work still remains to be published in a collective form. At the present time the genuine manuscript has disappeared. An account of this interesting record was published in "*Notes and Queries*," 1st Series, vol. xii., page 2. Copious extracts are given by Dr. Kippis in his "*Biographia Britannica*," vol. iii., page 640, s.v. Clifford. Seward's "*Anecdotes*," 8vo, 1804, vol. i., page 205, affords a different but more historical and generally interesting portion of her experience, beginning at the death of Queen Elizabeth, when she was 13 years of age. At this season she says, "My father used to come some tymes to us at Clerken well, but "not often; for he had at this tyme, as it weare, whollie left my mother; yet the "house was kept still at his charge." And still later: "At this tyme of the king's "being at Grafton, my mother was ther, but not heald as M^{rs} of the house, by "reason of y^e difference betweene my Lo: and hir, w^{ch} was growen to a great height. "My father at this tyme followed his sute to y^e kinge about the border lands; so "that sometymes my mother and he did meet by chaunce, wher ther countenance "did shew the dislik they had one of y^e other; yet he would speak to me in a slight "fashion, and give me his blessinge."

There is still at Skipton Castle, the seat of Sir R. Tufton, a curious large picture containing full-length portraits of her father and mother and two brothers standing

in a library with pictures on the walls. On side-pieces or wings, as in an Italian altar-piece, are portraits of herself; on one side she appears as a girl of 13, and on the other in the garb of widowhood. It is in a perishing condition, but the historical inscriptions, beside the figures, are preserved in Whitaker's "History of the Deanery of Craven," 4to, London, 1805. In her own Memoirs the Countess gives the following description of her own person:—"The color of mine eyes were black like my father's, and the form and aspect of them was quick and lively like my mother's. The hair of my head was brown and very thick, and so long that it reached to the calf of my legs when I stood upright; with a peak of hair on my forehead, and a dimple on my chin like my father, full cheeks and round face like my mother, and an exquisite shape of body resembling my father; but now time and age hath long since ended all those beauties which are to be compared to the grass of the field. *Isaiah* xl. 67-8; 1 *Peter* i. 24. For now when I caused these memorables of myself to be written, I have passed the sixty-third year of my age."

Dr. Donne said of her, in her younger years, "That she knew well how to discourse of all things, from predestination to slea-silk."

One of the first things she built was a pillar in the highway, at the place where she and her mother last parted, and took their final farewell. She erected a monument to her tutor, Samuel Daniel, the poetical historian, and another to Spenser.

For portraits of her mother and aunt, see Nos. 32, 41, 42 and 43.

Wiffen, No. xlvii.

Canvas. 29 in. \times 34½ in.

158. THE VERY REV. BRUNO RYVES, DEAN OF WINDSOR.
1596—1677.

DOBSON.

Born in Dorsetshire; educated at New College; appointed Chaplain to King Charles I.; after the Restoration he succeeded Dr. Christopher Wren as Dean of Windsor, and Registrar of the Order of the Garter. Author of "*Mercurius Rusticus*."

To the waist, life-size, face seen in three-quarters turned towards the left, long dark brown hair descending upon a broad plain square-cut collar. Black dress and dark brown background. Smooth face with determined expression. Seems to stoop or to be somewhat high-shouldered. The light is admitted from the right-hand side.

Wiffen, No. I.

Canvas. 29 in. \times 24½ in.

159. THOMAS KILLIGREW. 1611—1682.

WM. SHEPPARD, 1650.

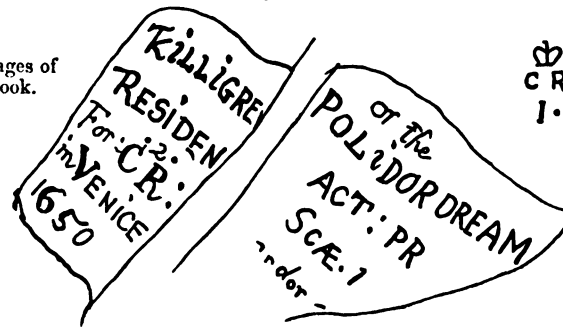
Court wit and dramatic writer.

Second son of Sir Robert Killigrew; page to Charles I.; Resident for the king at Venice; after the Restoration he took office at court, and became principally acceptable as a humourist.

A half-length figure, life-size, seated, towards the right, at a table on which he rests his left arm; the right hand is turning over the page of a book lying before him. He wears a black cap, white satiu dress with bluish drapery and long glossy hair. Seven of his now forgotten plays lie in a pile upon the table; a red curtain hangs behind his head, to the right of which, as if hanging on the wall of his apartment, is an oval portrait of King Charles I. His dog, wearing a collar inscribed with his name, and bearing the double-headed spread eagle which are the family arms, peeps out from under the table, and looks up to him. The picture is signed in brown capitals on a central panel of the gilt arm of the chair.

A similar picture is in the possession of the Earl of Kimberley, at Kimberley House, Wymondham. It is signed and dated 1650.

Open pages of
the book.



CR
I.

On oval portrait
of Charles I. in
the background.

WM SHEPPARD
PINXIT: VENC
Signature on chair.

THO KILL

On collar of dog.

The title ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ and the name of THO KILLIGREW on the collar do not appear in Faithorne's engraving.

CLARICILLA
THE PRISONERS
THE PRINCESSE
THE PILGRIM
THE PARTWEDDING
Tho the WANDERER
CICILIA or the REVENGE

Titles on the
edges of the
books piled
on the table.

ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ

The open pages of the book before him are blank in the engraving. The writing on Lord Kimberley's picture appears to correspond precisely with that on the picture here described.

A similar picture to this, formerly the property of Miss Killigrew, was No. 923 of the 1866 Portrait Exhibition. Another is at Tong Castle. A fine picture, by Van Dyck, of Killigrew as a youth, when page to Charles I., is at Chiswick, and a repetition of it has recently been purchased by the Duke of St. Albans. Killigrew and Carew appear together in one picture which is in the Van Dyck Gallery at Windsor Castle.

The picture has been admirably engraved by Faithorne. See Granger, vol. v., page 189.

Wiffen, No. ccxvi.

Canvas. 47 in. \times 38½ in.

160. JOHN BAPTIST COLBERT. 1619—1683.

PHILIP DE CHAMPAIGNE.

The great minister; Comptroller-General of France, 1661; improved the finances, manufactures, commerce, and colonies by his system. Mazarin, when dying, bequeathed him to Louis XIV., and his twenty years' rule left his name equal in fame with that of his master.

Bust picture, life-size, seen behind an oval frame-work of stone, in front of which the arm and left hand, pointing to the left, are represented as if projecting. The hand casts a shadow upon the front of the oval framework. He wears long dark hair and a large wide-spreading laced collar extending to the shoulders. A finely painted picture.

Dr. Waagen, vol. iv., page 335, pronounces this picture "true and careful."

Claude Le Fevre painted a portrait of Colbert as his diploma picture on entering the French Academy of Art, 31st March, 1663.

Wiffen, No. cxliii.

Canvas. 30 in. \times 24 in.

161. MURILLO. 1617—1682.

Painted by Himself.

Bartolomé Estevan Murillo was born at Seville. On his arrival at Madrid Velasquez at once perceived his talent, and in due season recommended him to Philip IV., and his minister the Count Duke of Olivarez. In 1645 Murillo returned to Seville, where

thirteen years later he established an academy of art. His wife was a lady of fortune of Pilas, and his house became the resort of people of taste and fashion. He died in consequence of a fall from a scaffold, whilst engaged on one of his paintings in the Church of the Capuchins at Cadiz.

A bust picture, within a stone-coloured border, having spandrils only at the top. Life-size; face seen in three-quarters turned to the right, looking at the spectator, wearing a square white-laced collar and black mantle. The countenance corresponds with the known portraits at Petworth and Althorp. The portrait engraved in Stirling's "Spanish Painters," vol. ii., page 826, was taken from the picture in the Louvre, and is of the same type. A very fine and genuine Murillo.

By some unaccountable oversight, Wiffen, page 116, claims the painter of this picture as an Italian named Morelli, born in Lombardy, a scholar of Albano, and whose best works are to be seen at Bologna.

Dr. Waagen, vol. iv., page 336, observes of this picture, "More yellowish in the flesh tones than the other portraits of the master known to me. Otherwise of very promising appearance, but hung too high for me to judge."

Wiffen, No. cliv.

Canvas. 26 in. \times 21½ in.

162. JAMES, DUKE OF MONMOUTH, K.G. 1649—1685.

MARY BEALE.

Born at Rotterdam, an illegitimate son of King Charles II., by Lucy Walters; first known at Court as Young Crofts; created Duke of Monmouth and appointed Master of the Horse in 1665; defeated at the Battle of Sedgmoor, July 6, 1685, and beheaded on Tower Hill on the fifteenth of the same month.

Bust portrait, life-size, enclosed within an oval border, enriched in imitation of sculptured stone work. Face seen in three-quarters turned towards the left; dark brown flowing hair, small moustaches, brown mantle and yellow shoulder-straps, as in antique Roman armour. The light is admitted from the right-hand side. A richly-coloured picture.

Wiffen, No. ccxx.

Canvas. 29 in. \times 24½ in.

163. GEORGE VILLIERS, SECOND DUKE OF BUCKINGHAM,
K.G. 1627—1687.

SIR PETER LELY.

Born the year before the murder of his father, the first duke, the well known favourite of James I. and Charles I. Attended King Charles to Boscobel. Married, in 1657, Mary, daughter of Lord Fairfax. Became one of the most dissolute leaders at court after the Restoration.

In robes and collar of the Garter. To the waist, life-size. The body is seen in front, whilst the head is turned in three-quarters to the left; the eyes looking at the spectator; long yellow hair and small moustaches. The right elbow raised. Light admitted from the right-hand side. Dark brown background. A richly painted picture.

Canvas. 29 in. x 24 in.

164. MARY FAIRFAX, DUCHESS OF BUCKINGHAM. 1636—
1704.

Attributed to WALKER.

Wife of George, second Duke of Buckingham.

Only daughter of Thomas Lord Fairfax and Anne, daughter of Horace, Lord Vere. Married 1657, George Villiers, second Duke of Buckingham. She has been described as follows: "a most virtuous and pious lady, in a vicious court. If she had any of the "vanities, she had certainly none of the vices of it." She was not gifted with personal advantages, and it was further observed, "had she been the most beautiful and charming of her sex, the "being his wife would have been sufficient alone to have inspired "him with a dislike." She patiently bore with those faults in him which she could not remedy. She survived her husband many years, and lies interred with him in Westminster Abbey.

Bust portrait, life-size, within an oval, face seen in three-quarters to the right, looking towards the spectator. Hair in long ringlets, falling upon her shoulders; dark slate-coloured satin dress, crimson scarf over her left arm. No necklace.

This picture accords with a fine oval miniature of this lady that was formerly in

the collection at Strawberry Hill, engraved in "Thane's Historical Portraits;" and also with a very remarkable picture belonging to Mr. Wykeham Martin at Leeds Castle, Kent. A miniature, with the head turned in an opposite direction, in a white and blue dress, is in the Royal Collection at Windsor. A small portrait of her by Theodore Russell is at Hampton Court.

Wiffen, No. ccii.

Canvas. 29 in. × 24 in.

165. JAN STEEN. 1636—1689.

Painted by Himself.

Born at Leyden: the son of a brewer; he appears to have studied painting under Van Goyen, whose daughter he married. The debauchery and excesses with which he is charged were not lessened by his becoming a tavern keeper; but the very large number of pictures which he produced, and all of them finished with consummate care, sufficiently prove his skilful manipulation and untiring industry.

A large bold-looking person, life-size, seen to the waist, wearing a grey cap and long hair; the face turned nearly in profile and looking upwards to the right. His palette, on the left hand, and brushes and mahlstick, are very conspicuously displayed.

Dr. Waagen, vol. iv., page 336, pronounces this picture "Very animated, and "of spirited handling."

Wiffen, No. clx.

Canvas. 29 in. × 21½ in.

166. DAVID TENIERS. 1610—1690.

Painted by Himself.

Called "the Younger," to distinguish him from his father, who also was a painter of distinction, and the pupil of Rubens. Young Teniers, born at Antwerp, studied under his father. The Archduke Leopold, when Governor of the Low Countries, appointed him his principal painter, and committed to his care his fine collection of pictures at Brussels. Teniers was twice married: his first wife was a daughter of Velvet Breughel. He died at Brussels.

To the waist, life-size, wearing a black dress with plain square-cut collar and tassels. The face seen in three-quarters turned towards the left, and looking in the same direction. Both hands are introduced, the left holding a pair of gloves. Plain brownish grey background.

An engraving of Teniers, by Pet. de Jode, in Cornelius de Bie's "Gulden Cabinet," page 335, perfectly accords with this countenance. A good portrait of Teniers, wearing the key as custodian of the Archduke's Gallery, by Fruitiers, is engraved in the "Teniers Gallery." The original picture belongs to Earl Amherst, at Montreal in Kent.

Dr. Waagen, vol. iv., page 335, recognises in this picture "a successful imitation "of Vandyck in conception, colouring, and breadth of treatment."

Wiffen, No. cl.

Canvas. 35 in. × 22 in.

167. GENERAL LUDLOW. 1620—1693.

Painter unknown.

Edmund Ludlow at twenty-three years of age was made colonel of a regiment, and soon after promoted to be Lieutenant General; he commanded in Ireland with great distinction, and entered zealously into all the concerted measures of the republican party. He had, as he himself expresses it in his memoirs, "the honour of "being one of the late king's judges." He spent the last thirty-two years of his life in Switzerland.

Within an oval painted border, life-size, seen to the waist, turned sideways; face represented in three-quarters to the left, looking at the spectator over his left shoulder. Long dark curly hair, grey lace cravat. Steel armour. Light admitted from the right-hand side.

His portrait, in earlier life, is engraved by Vandergucht in Clarendon's "History of the Rebellion." White also engraved his portrait as a frontispiece to his "Memoirs," 1698. 8vo.

This picture was brought to Woburn Abbey from Cople House, Bedfordshire, in the year 1842.

Canvas. 29 in. × 24 in.

168. QUEEN MARY II., CONSORT OF KING WILLIAM III.
1662—1694.

WISSING.

Daughter of King James II. and Anne Hyde, eldest daughter of Lord Chancellor Clarendon. Married to her cousin, the Prince

of Orange, 1677. Ascended the throne of England, in joint right with her husband. Died at Kensington.

Seated figure, life-size, seen to the knees, in blue satin dress and crimson ermined robe covering her left knee. The face is seen in three-quarters turned to the left. She raises her right hand to her breast. A large carnation rose lies on her mantle near to her left hand. Distant mansion with a low dome is seen beyond. Honey-suckle twining round a fluted pilaster compose the background on the opposite side.

A similar picture is at Hampton Court, and another, somewhat varied, at St. James's Palace.

Canvas. 48 in. x 37 in.

169. SIR JOSIAH CHILD, BART. 1630—1699.

RILEY.

Grandfather of Elizabeth Howland, Duchess of Bedford. Created a baronet, 1678. An eminent merchant, and author of a treatise upon Trade and Commerce. He married Anne, daughter of Edward Boat, and their daughter, Elizabeth (196), became the wife of John Howland, Esq. (195). He was sometime governor of the East India Company. His remains are interred at Wanstead under a sumptuous marble monument.

A half-length figure, life size, standing in a yellow-brown robe and long dark hair, resting his left elbow on a stone sculptured pedestal; the right hand raised. The face is seen in three-quarters turned to the left. Light admitted from the right-hand side.

Wiffen, No. cxcv.

Canvas. 49 in. x 39 in.

170. WILLIAM RUSSELL, K.B., afterwards FIFTH EARL AND FIRST DUKE OF BEDFORD, K.G. 1615—1700.

JOHN PRIWITZER, dated 1627.

As a boy, aged 11, attended by his Dwarf.

Son of Francis, fourth Earl of Bedford, and Catherine Bruges, daughter of the third Lord Chandos. Educated at Magdalen College, Oxford. Married, in 1637, Anne Car, only child of the Earl of Somerset and Frances Howard, the divorced Countess of Essex, implicated in the death of Sir Thomas Overbury. Under

the influence of the Earl of Essex, William Russell, who had been created a Knight of the Bath at the early age of eleven, on the occasion of the coronation of Charles I., 2nd February, 1626, sat in the Long Parliament from November, 1640. He served with distinction, when Earl of Bedford, at Edgehill, October 23, 1642, on the side of the Parliament, and supported the king at Newbury, September 20, 1643, from which period he favoured the Restoration, and carried St. Edward's sceptre at the coronation. In 1672 he was elected a Knight of the Garter, and on the accession of the Prince and Princess of Orange, was constituted Lord Lieutenant of the counties of Bedford and Cambridge. On May 11, 1694, he was, more especially as father to William, Lord Russell, the patriot, created Marquess of Tavistock and Duke of Bedford.

As a boy entering his 12th year. Full-length standing figure, attended by a dwarf, a diminutive but well-proportioned figure, aged 32. The young nobleman stands upon a grey and brown pavement, attired in pink robes and a white falling ruff, holding his hat and feather in the right hand, and resting his left gloved hand on a sword. The medal or Badge of the Order of the Bath hangs round his neck. His face is seen in three-quarters turned towards the right. The dwarf stands nearer to the spectator, and his figure is turned in the opposite direction. He wears a short purple cloak, and holds a large round hat in his left hand. A dark green curtain is gathered up in the right-hand corner. Both figures look at the spectator.

Inscribed on a pilaster to the left with his name and age, and under his feet, upon the pavement, is the name of the artist. Beneath the feet of the dwarf, in black characters, his age and date, as follows—

Æ
11
NNO
1627
SIR
WILLIAM
RUSSEL

ÆTATIS SVÆ
32
ANNO 1627.

JOHANNES PRIWIZER DE HVN
GARIA FACIEBAT.

Exceedingly well painted, in fresh and clear tones, with a slight tendency to lilac and a coldness in colours.

Pennant, 4to, page 357. *Wiffen*, No. ccvii.

Canvas. 85 in. \times 50½ in.

171. *The same person.*

WILLIAM RUSSELL, FIFTH EARL AND FIRST DUKE OF BEDFORD, K.G. 1615—1700, with his brother-in-law GEORGE, LORD DIGBY, afterwards second EARL OF BRISTOL. Both as young men.

Copied by KNAPTON from Van Dyck.

Digby was born at Madrid, 1612; a fellow student with Russell at Oxford; summoned to the House of Peers as Lord Digby; succeeded to his father's earldom in 1653, and died 1677.

Full-length standing figures, the size of life. Digby, in black, is seen almost in full face. Russell, in scarlet, with a full red drapery over his arm, looks back towards his friend, and his face is seen in three-quarters towards the left. Both wear very large wide-spreading lace collars. By the side of Bristol, on the ground, is a globe with various papers. At the feet of Russell a cuirass.

The original picture, one of Van Dyck's most stately compositions, is at Althorp. The heads are engraved respectively in Houbraken's plates, 56 and 57, and in Lodge, vol. viii., No. 153, and vol. ix., No. 175.

Evelyn, in his Diary, January 15th, 1679, records having seen this picture at the Countess of Bristol's house at Chelsea.

Dr. Waagen says of the Althorp picture, vol. iii., page 458, "This masterly picture is not only one of the finest of all those by Van Dyck at Althorp, but one of the best specimens of his elegant class of works, representing persons of distinction." Of the copy at Woburn he observes (accepting the picture as a Van Dyck), vol. iv., page 334, "the flesh tones a decided brown. The hands beautiful, but the treatment of the drapery very scenic."

Pennant, 4to, page 359. Described in Smith's "Catalogue Raisonné of the Works of Van Dyck," page 143, No. 515. *Wiffen*, No. cxxviii and cxxix.

Canvas. 98 in. \times 68 in.

There exists a very interesting oval engraving of this nobleman when young, with a profusion of hair, engraved by Glover; it is placed on the same plate by the side of an oval of his father. See *ante*, No. 95, page 62.

172. *The same person.*

WILLIAM RUSSELL, FIFTH EARL AND FIRST DUKE OF BEDFORD, K.G. 1615—1700.

SIR GODFREY KNELLER.

In advanced age, wearing the robes of the Order of the Garter.

A full-length figure, life-size, standing, turned towards the left, and pointing with his right hand in the same direction. His left hand holding a plumed hat, rests on his hip. He wears a white lace band tied round the right knee, and the garter on the left. A showily painted picture with crude bold touches. The head, far better than the rest, appears to have been commenced by Sir Peter Lely, who died suddenly in 1680.

There are various portraits of this nobleman in private collections. One, a crayon at Dover House by E. Lutterell, is well known by the engraving. Another is in the possession of Lord Arthur Russell, M.P., where he is represented in advanced life, wearing armour. Others of the Duke and his wife at Warwick Castle. A full-length, by Kneller, with a dog at his feet, is now in the National Portrait Gallery. A well painted half-length, in robes of the Garter, is in the Hall of the Scottish Corporation, Crane Court, Fleet Street. The Duke was a great benefactor to this Institution, and the picture was presented to the Corporation by James Kynneir, Esq., the first Master, in 1694.

The remarkable protraction of his life afforded to the first Duke opportunities of sitting to an extensive range of distinguished portrait painters. As a lad he sat to Van Dyck, in maturity to Lely, and in his decline to Kneller, without dwelling upon the less important artists, such as Priwitzer and Lutterell.

Pennant, 4to, page 358. *Wiffen*, No. ccxiii.

Canvas. 91 in. × 54 in.

173. ANNE CAR, COUNTESS OF BEDFORD. 1620—1684.

Painter unknown.

Wife of William the fifth Earl of Bedford; married 1637. The only child of Robert Car, Earl of Somerset, and Frances Howard, daughter of the Earl of Suffolk (No. 117). She did not live to share the ducal honours afterwards conferred on her husband. It has been stated that the discovery of a passage in a book betraying her mother's guilt, was the immediate cause of her death; but she survived her son, Lord Russell, and was buried at Chenies. Rachel Lady Russell, her daughter-in-law, attended the funeral to see the spot where her husband had been interred the year before. See her letter to Dr. Fitzwilliam, published by Wiffin in the Russell Memoirs, vol. ii., page 287.

A life-sized figure, seen to the waist, wearing a yellow dress, striped with silver, and trimmed with black bows. Her face is turned towards the right, and the very light hair cut straight across the forehead. Double pearls are attached to her ear-rings.

Wiffen, No. xxviii.

Canvas. 28½ in. × 23 in.

174. *The same person.*

ANNE CAR, COUNTESS OF BEDFORD. 1620—1684.

THEODORE RUSSELL.

A small square well-painted picture. To the waist; figure and face turned slightly to the left. Dark brown dress with white slashed sleeves, and a yellowish grey gauze scarf passing behind her neck over her shoulders. Pearl necklace, and large double pearls attached to the ear-rings.

Wiffen, No. ccxlv.

Panel. 15 in. × 12 in.

175. *The same person.*

ANNE CAR, COUNTESS OF BEDFORD. 1620—1684.

SIR A. VAN DYCK.

Full-length standing figure, life-size, turned slightly to the right, wearing a rich white silk dress. She holds the skirt of her gown lightly with both hands. Her face is turned in three-quarters towards the right; the eyes fixed on the spectator. The bow at her breast is pale blue, and in the girdle of the same colour are a few green leaves. The dress is cut square, leaving the neck open. A large brownish green curtain gives relief to the light side of her figure, a column and square window are behind her to the left. She appears to be stepping off from a Persian carpet fringed with grey, on to a plain boarded floor. A spaniel at her feet, looks up to her. A pale, delicate, and extremely beautiful picture.

Dr. Waagen, vol. iii., page 464, estimates this picture as next in value to the portrait of the 4th Earl. He proceeds to remark, "Great beauty of feature is here "united with the delicacy with which Van Dyck conceived his female portraits, and "with the most careful execution." Another portrait of this lady, different in treatment and of great beauty, is at Althorp. There she is represented in a pale crimson dress, half length, with the arms joined.

Anne Countesse of
Bedford, Wife to William
Earle of Bedford

Described in Smith's "Catalogue Raisonné of the Works of Van Dyck," page 139, No. 502.

Wiffen, No. cxix.

Canvas. 84½ in. × 50½ in.

176. *The same person.*

ANNE CAR, COUNTESS OF BEDFORD. 1620—1684.

Copied from VAN DYCK.

A standing figure, half-length, life-size, turned slightly towards the left, wearing a blue dress, and drawing a glove on her right hand. A curtain and stone vase, with a rose-tree on the extreme right, form the background. The original picture is at Petworth, and forms one of the series engraved by P. Lombart, and known as "Van Dyck's Countesses." The Petworth picture is engraved by J. Thomson in Lodge's "Portraits," vol. ix., No. 163, and has also been finely engraved by J. H. Robinson in more recent times. A small and finely executed copy of the head by Russell is in the Hampton Court Collection.

Pennant, 4to, page 358, dwells upon this picture as "a most beautiful half-length," and entirely passes over the fine whole length in white silk, No. 175.

Dr. Waagen, vol. iv., page 334, remarks of this picture, "Far less fine than the "portrait in the dining-room. The forms are empty."

A copy from the Petworth picture, painted by T. Phillips, R.A., is in the possession of Lord Arthur Russell, M.P.

Wiffen, No. lxxi.

Canvas. 54 in. × 42½ in.

177. FRANCIS, LORD RUSSELL, eldest son of WILLIAM, FIFTH EARL AND FIRST DUKE OF BEDFORD, K.G. 1638—1679.

CLAUDE LEFEVRE.

Died unmarried at the age of forty-one.

To the waist, life-size, seen within an oval, face turned in three-quarters towards the right; long hair, large broad falling collar. Yellow dress with buttons in front, and white under-sleeves.

Wiffen, No. lxxvii.

Canvas. 28 in. × 22 in.

178. WILLIAM, LORD RUSSELL. The patriot. 1639—1683.

CLAUDE LEFEVRE.

At the age of seventeen.

Second son of William, fifth Earl and first Duke of Bedford. Beheaded in Lincoln's Inn Fields, July 21st, 1683.

Companion picture to the preceding. A bust portrait, life-size; within an oval. Face seen in three-quarters turned towards the left. Long yellow-brown flowing hair, broad white lace square-cut collar, over blue steel armour. Light admitted from the right-hand side.

Wiffen, No. lxxx.

Canvas. 28 in. \times 22½ in.

179. *The same person.*

WILLIAM, LORD RUSSELL. The patriot. 1639—1683.

SIR PETER LELY.

A life-sized figure, seen to below the knees, seated towards the left, with the face turned in three-quarters to the left, looking at the spectator. Long hair, long lace cravat, dark brown drapery, with full white sleeves and strap on shoulder in imitation of the antique Roman costume. Dark trees and grey sky in background. His right arm rests on a stone parapet. Light admitted from the right-hand side.

A precisely similar picture to this, also by Lely, stated to be in the possession of the Earl of Upper Ossory, is engraved by Jenkins in Lodge's "Portraits," vol. ix., No. 161.

There is a half-length seated portrait of Lord Russell at Hardwick, the residence of the Duke of Devonshire.

Wiffen, No. cxcviii.

Canvas. 48 in. \times 28 in.

180. *The same person.*

WILLIAM, LORD RUSSELL. The patriot. 1639—1683.

RILEY.

Bust portrait, life-size, within an oval. Face seen in three-quarters to the left, looking at spectator, long curling hair, long lace cravat, and brown drapery over shoulder. Light admitted from the right-hand side. Painted on twilled canvas with great care and refinement, mellow in tone, and a fine specimen of Riley's peculiar abilities.

The head is very similar to that in the preceding picture. The lace cravat is more carefully knotted, the two ends not so formally separated, being partially concealed under the brown mantle.

There is a fine engraving of this nobleman, after Kneller, by Vandrebanc. *Æt.* 44. 1683.

Engraved in line by James Fittler, in 1819, as a Frontispiece to Lord John Russell's "Life of William, Lord Russell." 8vo. 2 vols. 1820.

Canvas. 29 in. x 34 in.

181. *The same person.*

WILLIAM, LORD RUSSELL. The patriot. 1639—1683.

RILEY.

A weak repetition of the preceding picture ; excepting that a small portion of the white sleeve appears next to the oval border.

Wiffen, No. ccxviii.

Canvas. 29 in. x 24 in.

182. RACHEL WRIOTHESLEY, LADY RUSSELL. 1636—1723.

SIR G. KNELLER.

In advanced age, wearing deep mourning.

Wife of William Lord Russell ; second daughter of Thomas Wriothesley, Earl of Southampton, Lord Treasurer, and of Rachel Ruvigny (No. 145) ; married first, Francis, Lord Vaughan, and secondly, in 1669, William, second son of the fifth Earl of Bedford, afterwards Lord Russell.

A small full-length figure in deep mourning, facing the spectator, seated and leaning her cheek on her right hand ; the arm rests on a table covered with black cloth and a deep white fringe. She wears a black hood lined with white, over a plain white head-dress which is continued below round the face and meets close under the chin. A small black and white spaniel seated on her left knee. A black curtain suspended behind against a column, and dark trees with a lurid sky to the right. A small closed volume, apparently a prayer-book, lies on the table near her elbow. Hands very small and delicate. A similar widow's attire is worn by Elizabeth Howland, Duchess of Bedford, in the family picture by Jervas, see *post*, No. 199.

The upper part of the figure has been engraved in oval by C. Knight, as a frontispiece to the "Letters of Lady Rachel Russell," 8vo, London, 1809.

There is a small oval engraving of the head taken from this picture, done in stipple, and published in 12mo, by Vernor and Hood, Poultry.

An extremely beautiful enamelled miniature of this lady in mourning, by

PERIOD OF WILLIAM, FIFTH EARL AND FIRST DUKE, TO 1700. 115

C. Boit, is preserved at Althorp. It was exhibited among the miniatures at South Kensington in 1865, No. 974 of the Catalogue.

Portraits of this lady, also in a widow's dress, but taken at an earlier period, are in the National Portrait Gallery, and at Madresfield Court, Worcestershire.

Pennant, 4to, page 348. *Wiffen*, No. ccxix.

Canvas. 29½ in. × 24 in.

183. PORTRAIT OF A LADY.

Painter unknown.

Half-length standing figure, life-size, the face seen in three-quarters to the left. Her light brown hair is arranged in ringlets. She wears a blue scarf over her brown dress, the sleeves of which are lined with white satin, and dips her right hand in the basin of a fountain, sculptured with a cupid, and an open-mouthed monster. Her eyes are pale grey.

A recent purchase.

Canvas.

184. RACHEL and KATHERINE RUSSELL, daughters of
WILLIAM, LORD RUSSELL. 1674—1725. 1676—1711.

SIR G. KNELLER, dated 1686.

Rachel, in 1688, married the second Duke of Devonshire, and Katherine, in 1693, the second Duke of Rutland.

Whole-length figures, in a garden. Katherine, on the left, in a greenish-yellow dress with blue drapery, is seated, and Rachel, standing beside her, in a pale lilac dress, seems to be making a wreath from flowers which her sister holds in a basket on her knee, whilst she looks towards the spectator. The flowers are finely painted, and attributed to Verelst.

A large sculptured stone vase mounted on a pedestal, rises in the background between the two figures. A stone fountain with Cupid vanquishing a lion is in the distance towards the right.

Signed on a stone seat in the left-hand corner, the last letter indistinct,—

G Kneller fecit 1686

Katherine, 9¾; *Rachel*, 12½.

Wiffen, No. clxxxvi.

Canvas. 73 in. × 48 in.

185. THE REVD. JOHN THORNTON.

Attributed to WALKER.

Tutor to William Lord Russell. He was, according to Bishop Kennet, although a nonconformist, chaplain to the Earl of Bedford, and eventually resided with Rachel Lady Russell. Wiffen, vol. ii., p. 288.

Portrait to the waist, and the size of life, of a smooth-faced aged man, looking towards the spectator, wearing long brown hair, and small close-fitting round black cap. The head turned in three-quarters to the left. A plain square collar and black dress. Light admitted from the right hand.

Wiffen, No. xlviii.

Canvas. 30 in. × 24 in.

186. LORD EDWARD RUSSELL, third son of WILLIAM, FIFTH EARL AND FIRST DUKE OF BEDFORD. 1643—1714.

RILEY.

He married Frances, daughter of Sir Robert Williams of Penrhyn. The old Countess of Dorset and Pembroke in her diary records his visit to her at Appleby Castle in 1669. He was her cousin and godson. In 1688 he joined the Prince of Orange at Exeter. He was chosen seven times to serve in Parliament for the County of Bedford. In 1700 he was constituted Lord Lieutenant of the County of Middlesex during the minority of his nephew, Wriothesley, Duke of Bedford.

A seated figure, the size of life, seen to the knees, turned towards the left, very similar in arrangement to the portrait of his brother, William Lord Russell (No. 180). He holds one end of his yellow mantle in his left hand, and rests the right on a ledge of rock. A column and dark sky form the background on the left. A rich and finely painted picture. Light admitted from the right-hand side.

Wiffen, No. cxcix.

Canvas. 49½ in. × 39½ in.

187. LORD ROBERT RUSSELL, fourth son of WILLIAM, FIFTH EARL, &c.

A. STAPHORST.

Held the office of Clerk of the Pipe in 1689. Married his cousin Letitia, grand-daughter of the fourth Earl, and widow of Thomas Cheek, of Pirgo in Essex. Resided at Penrhyn Castle. He served in seven Parliaments for Tavistock. His lady died January, 1723, without issue.

Life-sized portrait, seen to the waist. Face turned in three-quarters to the right; long hair parted in the middle, smooth, boyish countenance. Broad white lace flat collar and tassels. Buff-coloured coat, striped with silver. Embroidered belt crossing his breast. Signed in yellow letters—

A STAPHORST.

on the dark background.

Inscribed on the back of the frame, W. RUSSELL^s Esq., Sept. 21, 1862.

Canvas. 2 ft. × 2 ft. 5½ in.

188. SIR GREVILLE VERNEY, K.B. 1648—1668.

HAYLS.

Son of Sir Greville Verney, of Compton Verney, Warwickshire, and Elizabeth, daughter of Thomas, Viscount Wenman. He married, August 29th, 1667, Lady Diana Russell, eldest daughter of William, fifth Earl of Bedford. His wife inscribed a Latin epitaph upon his monument.

A half-length standing figure, the size of life, turned to the left, in fanciful costume, resting his right hand on a mass of rock, and holding a yellow sword-hilt in his left. Very solid long yellow grey wig. Full white sleeves with blue epaulettes and mantle. Dark trees and yellow sky in background. A singular picture, with very deep shadows.

Wiffen, No. xxiii.

Canvas. 49 in. × 39 in.

189. LADY ANNE and LADY DIANA RUSSELL, daughters of WILLIAM, FIFTH EARL AND FIRST DUKE OF BEDFORD.

SIR PETER LELY.

Anne, the eldest daughter, died unmarried.

Diana, who has already been described in Van Dyck's picture of the Countess of Carlisle (*ante*, No. 135) and appears as Lady Verney (No. 191), was born 1652. She married first, in 1667, Sir Grevil Verney, and secondly in 1675, William Lord Allington. She died 1701.

Full-length standing figures as children, in a garden. Lady Anne, dressed in pale red, holding a rose in her left hand, is in the act of taking some red cherries from an apron which her sister holds with both hands. Lady Diana wears a blue satin gown, with a purple scarf attached to the front of her dress. Her figure is turned towards the right. A black and white spaniel at her feet looks wistfully up to her. A stone sculpture of a boy and an eagle, part of a fountain, is seen among the tall trunks of trees to the left. A negro slave carrying a basket of roses stands on the extreme right. The skirts of the ladies' dresses are cut at the bottom in Van Dyck fashion, and the feet are concealed. The figures appear very short.

A showily and well-painted picture, exhibiting a remarkable combination of the two styles of Van Dyck and Sir Peter Lely.

Pennant, 4to, page 352, relates the following incident, derived very possibly from the fanciful treatment of the painter; for had such a misfortune really happened, it is the last way in which the calamity would have been recorded. "They had the misfortune of being poisoned by eating some noxious berries which they met with. "Lady Anne died; Lady Diana survived, and is again painted, in more advanced life, by Sir Peter Lely." Wiffen, in his "Russell Memoirs," vol. ii., p. 224, alludes to the same story.

Wiffen, Nos. cxxx and cxxxi.

Canvas. 55 in. × 42 in.

190. LADY ANNE RUSSELL, eldest daughter of WILLIAM, FIRST DUKE OF BEDFORD. Dates unknown.

VERELST.

As a child. A full-length standing figure, smaller than life, resting her left hand on a cockatoo, and holding forth the end of her blue mantle with the other. Her naked left foot appears from beneath her long yellow gown. Rich landscape to the

left. A crimson curtain falls on the other side over a square stone pedestal. Crudely painted. Inscribed on a paper at the back, "*Lady Anne Russell*."

Wiffen, No. xxvi.

Canvas. 49 in. × 39 in.

191. DIANA RUSSELL, LADY VERNEY. 1652—1701.

HAYLS.

Diana Russell, second daughter of William, fifth Earl, and afterwards first Duke of Bedford, became the wife of Sir Grevil Verney, who died 1668. She married secondly William, Lord Allington, of Horseheath, in the county of Cambridge, Constable of the Tower of London; he died 1684. See Bayly's "*Tower of London*," vol. ii, p. 664.

As a shepherdess, seated in a landscape, towards the left. Light admitted from the right-hand side. Life-sized figure, seen to below the knees. Holding a crook in her left hand; the right resting on some blue drapery in her lap. The folds of her rich yellow dress are well painted, evidently under the influence of Lely. This picture is mentioned in Walpole's "*Anecdotes*," as the work of Hayls, page 463.

This lady also appears as a girl in the picture of Margaret, Countess of Carlisle (*ante*, No. 135).

Wiffen, No. xxiv.

Canvas. 49 in. × 39 in.

192. KING WILLIAM III. 1650—1702.

WISSING.

Son of William Prince of Orange and Mary, eldest daughter of Charles I. of England. Born at the Hague. Landed at Brixham in 1688. Defeated King James II. at the Battle of the Boyne, 1690. Died at Kensington Palace.

To the knees, life-size, in armour, standing towards the right; holding the baton downwards, in his right hand: the left resting on a helmet. White lace necktie, and pale blue scarf-like ribbon of the Garter, with oval badge pendent from it. The siege of a fortress is represented in the background to the right. A similar picture is at St. James's Palace.

Canvas. 47 in. × 37 in.

193. WRIOTHESLEY RUSSELL, SECOND DUKE OF BEDFORD,
K.G. 1680—1711. As a boy.

SIR GODFREY KNELLER.

Only son of William Lord Russell, and grandson to the first Duke ; married, 1695, Elizabeth Howland, of Streatham, at which time, in consideration of her very great property, he was created Baron Howland. He was elected a Knight of the Garter in 1703. His death resulted from an attack of the small pox. This duke, according to Pennant, page 352, built Covent Garden Church, and was known as the Good Duke.

As a boy, aged 5½ years. A full-length standing figure, in lilac and green drapery over a blue cuirass, imitating the antique Roman military costume. He rests his left arm on a red earthen vase with orange flowers growing out of it. His left leg is bare. Landscape seen beyond a balustrade to the left.

A rich toned and finely painted picture ; a good specimen of the artist. Signed on the red vase—

Ætatis sue 5 ½

G. Kneller fec

There is a rare mezzotint engraving of this nobleman as a boy, by Beckett.

Wiffen, No. xxv.

Canvas. 49 in. × 39 in.

194. *The same person.*

WRIOTHESLEY RUSSELL, SECOND DUKE OF BEDFORD,
K.G. 1680—1711, with ELIZABETH HOWLAND, afterwards DUCHESS OF BEDFORD. 1682—1724.

SIR G. KNELLER, dated 1695.

When very young. Life-sized figures, seen to below the knees. They both hold a bunch of flowers, and these were painted by Verelst. The girl in a blue gown is seated towards the left, and rests on her left hand. She places the flowers in his right hand ; he has a pink drapery round his yellowish-brown coat. Both persons

look at the spectator; a column is behind him. Inscribed "Wriothesly 2nd Duke and Elizabeth Howland, when young." Signed in the right-hand corner upon the stone seat, and dated the year of their marriage—

L. Kneller. f:
1695

A very fine enamel taken by C. Boit, two years later, from this picture, is in the London Collection.

A portrait of this Duke, taken at the same age, in blue coat and flowing powdered wig, is in the possession of Lord Arthur Russell, M.P. It was sold in 1871 from the collection of Maddingley Hall, Cambridge.

Wiffen, No. clxxxix.

Canvas. 64 in. × 51 in.

195. JOHN HOWLAND, Esq., of Streatham. Died 1686.

RILEY.

Father of Elizabeth, Duchess of Bedford (198); Lord of the manor of Tooting-Bec, in Surrey. Married, 1681, Elizabeth, daughter of Sir Josiah Child (*ante*, No. 169). A monument was erected to his memory by his daughter in Streatham Church.

A life-sized figure, seen to below the knees, wearing a long light-coloured wig, and seated towards the left. He supports the yellow drapery covering a blue robe, with his right hand. A distant castle appears in the background to the left. Light admitted from the right-hand side.

Wiffen, No. cxciv.

Canvas. 49 in. × 39 in.

196. *Wife of the preceding.*

ELIZABETH HOWLAND. 1659—1719.

RILEY.

Wife of John Howland, Esq., of Streatham. Daughter and heiress of Sir Josiah Child, and mother of Elizabeth, Duchess of Bedford.

Born at Portsmouth. It was this lady who presented the celebrated Dr. Hoadly to the rectory of Streatham parish. He, when afterwards bishop, dedicated a volume of his sermons to her.

A seated figure, the size of life, seen to below the knees, facing the spectator, in a slaty-grey dress and dark yellow-brown mantle. Her undergarment is white, looped up by a band of jewels. She raises her right hand to her breast. The landscape background is very dark. Painted in the style of Lely, exhibiting a youthful slender figure and animated countenance.

Wiffen, No. cxcvi.

Canvas. 49 in. \times 39 in.

197. *The same person.*

ELIZABETH HOWLAND. 1659—1719, with her daughter, afterwards DUCHESS OF BEDFORD, as a girl.

CLOSTERMAN.

A large picture, with whole-length figures, the size of life. The mother stands facing the spectator, wearing a red dress and blue drapery. She rests her left hand on her daughter, who looks up towards the left, holding a marmozet in both her hands. The background consists of a balustrade and distant landscape; the gate of a city to the right. A dark, heavy picture. The mature countenance of the mother retains the animated expression observed in No. 196.

Wiffen, No. lxxviii.

Canvas. 89 in. \times 55 in.

198. ELIZABETH HOWLAND, DUCHESS OF BEDFORD. 1682—1724.

SIR GODFREY KNELLER.

Married, 1695, to Wriothsley Russell, second Duke of Bedford, K.G.

A seated figure, facing the spectator, seen to below the knees. Dark landscape background. Her dress is grey. She holds the end of the blue drapery which falls from her right shoulder with both hands.

A well painted picture, and the attitude unusually free from affectation. It has been attributed to Wissing, but this lady was only five years old when Wissing died.

Wiffen, No. xli.

Canvas. 51 in. \times 42½ in.

99. *The same person.*

ELIZABETH HOWLAND, DUCHESS OF BEDFORD. 1682
—1724. As a widow with her four children. Painted about 1713

JERVAS.

A large long square-shaped family picture containing five life-sized figures ; all of them dressed in deep mourning. An oval portrait of the deceased duke hangs on a wall to the left. The duchess, lost in meditation, is seated on the extreme right, in a large blue square-backed chair, turned towards the left. Her eldest son, Wriothesley the third Duke, in a white patterned gown, stands at her knees. The daughter, Lady Rachel, afterwards Duchess of Bridgwater, holds the hand of the younger brother John, who became fourth Duke, sitting on a marble slab. Lady Elizabeth, afterwards Countess of Essex, stands apart under her father's portrait, pointing to some flowers. Her dress is white, striped with black, and patterned with grey. A small dog jumps up to her. Another dog is seated at the feet of the sorrowing Duchess.

The children all wear white, striped and patterned with grey. The tone of the landscape seen through the arch is very blue. A vividly painted picture, with much freedom of execution and intensity of colour. An extremely favourable specimen of the abilities of the painter.

The mourning head-dress of the Duchess is very similar to that worn by Rachel, Lady Russell in No. 182.

Pennant, 4to, page 352. *Wiffen*, No. cclxxiv.

Canvas. 124 in. × 94 in.

200. ARNOLD JOOST VAN KEPPEL, FIRST EARL OF
ALBEMARLE, K.G. 1669—1718.

SIR GODFREY KNELLER.

Of Guelderland. Arnold Joost van Keppel, Lord of Voorst, accompanied the Prince of Orange to England in 1688, who, on his accession to the crown, as William III., created him Earl of Albemarle, and held him in his special favour. He was present at the battles of Ramilies and Oudenard, and took part in the sieges of Lisle and Bouchain.

Half-length standing figure, the size of life, in full armour, the helmet behind him, holding the truncheon in his right hand, and the left placed on the hip. His handsome, youthful face, seen in three-quarters, is turned towards the left, looking at the spectator. The blue ribbon of the Garter crosses his white breastplate. For his son's portrait see No. 225.

Finely engraved in mezzotint by J. Smith.

A repetition of this picture is at Panshanger, the seat of Earl Cowper, K.G.

Wiffen, No. xxvii.

Canvas. 49 in. × 39 in.

201. *Wife of the preceding.*

ISABELLA VANDER DUIN, COUNTESS OF ALBEMARLE,
Died 1741.

SIR G. KNELLER.

Wife of Keppel, first Earl of Albemarle, and daughter of General Vander Duin, Lord of St. Gravemoer, General of the forces of the States General. Married 1701. Died at the Hague.

Half-length seated figure, life-size, facing the spectator, holding a garland of flowers to the right. Rich blue dress. Dark red curtain behind the figure, sky to the right.

A brilliant and admirable specimen of the artist.

202. JOHN CHURCHILL, DUKE OF MARLBOROUGH, K.G.
1650—1722.

WHOOD, dated 1734.

Son of Sir Winston Churchill; created Duke of Marlborough on the accession of Queen Anne; gained the victories of Blenheim, 1704, Ramillies, 1706, Oudenard, 1708, and Malplaquet, 1709. The domain of Woodstock and the palace of Blenheim were conferred on him by the Queen and Parliament. Died at Windsor. Buried with great honours in Westminster Abbey, and finally, in 1733, removed to the family vault at Blenheim Palace.

Whole-length, standing figure, the size of life, attired in the robes of the Garter, holding a plumed hat in his right hand and resting the other on a carved altar. The face is turned in three-quarters towards the right, the eyes looking in the same direction. On a pilaster to the right is sculptured a shield, with the face of the sun in the centre, and among the rays round it are the words "PLURIBUS IMPAR." The light is admitted from the right-hand side.

This picture is an excellent example of the artist's power of imitating the style of Kneller. It is signed on the base of the altar—

Whood. P.^t 1734

Wiffen, No. clxxxi.

Canvas. 92½ in. × 56½ in.

203. SARAH JENNINGS, DUCHESS OF MARLBOROUGH.
1660—1744.

JERVAS.

Wife of the great Duke of Marlborough ; daughter of Richard Jennings of Sandridge. Became in early life attendant on the Princess Anne, over whom she subsequently obtained great influence. They maintained a private correspondence under the names of Freeman and Morley. The duchess was finally supplanted in the Queen's favour by her cousin, Mrs. Masham. She had held the offices of Groom of the Stole, Mistress of the Robes, and Keeper of the Privy Purse. Her last interview with the Queen took place April 6th, 1710. She wrote a memoir of her own conduct.

Seated figure the size of life, in plain white satin dress, seen to below the knees, resting her cheek on her right hand, and the arm on a large mass of blue drapery. The face is seen in three-quarters turned towards the left ; the eyes being fixed on the spectator. Grey sky background.

This well-painted and elegant picture is more like one of the four daughters of the Duchess, than the Duchess herself. Probably Elizabeth, Duchess of Bridgewater. As in most of the portraits painted when these ladies were young, there is no appearance of necklace, head ornament, or jewellery of any kind.

Wiffen, No. xl. *Canvas.* 49 in. × 39 in.

204. *The same person.*

SARAH JENNINGS, DUCHESS OF MARLBOROUGH.
1660—1744.

SIR GODFREY KNELLER.

Whole-length, seated figure, the size of life, wearing a long white dress, with dark blue mantle partly covering her left arm, and having the gold key, symbol of her office of Mistress of the Robes, hanging at her side. This key was finally surrendered to the Queen, by the Duke's own hand, January 17th, 1711.

This picture is the same as a large and fine full-length at Petworth. Half-lengths, of the same type, are at Althorp and Nuneham Courtenay.

It is signed in dark brown letters on the balustrade beyond the circular step—

Kneller f:

Wiffen, No. clxxx. *Canvas.* 95 in. × 56 in.

205. CHARLES SPENCER, THIRD EARL OF SUNDERLAND,
K.G. 1674—1722.

WHOOD.

Father of Diana Spencer, Duchess of Bedford. See No. 237.

Envoy plenipotentiary to Germany, on the death of the Emperor Leopold. Succeeded the Duke of Shrewsbury as Lord Lieutenant of Ireland, 1714. First Commissioner of the Treasury, 1718. A patron of science and learning; and the founder of a magnificent library, which is still preserved at Blenheim Palace under his name. Married Lady Anne, second daughter of John, Duke of Marlborough, who died April, 1716, leaving him four sons and two daughters. Charles, the third son, became second Duke of Marlborough in 1733, and died at Münster in 1758.

Whole-length standing figure, the size of life, in the robes of the Garter. He rests his right hand on a richly carved table, upon which are placed his coronet, a gold key, and the plumed hat belonging to the Knights of the Garter. His figure is partly turned towards the right, and he extends his left hand as if pointing in the same direction. Columns and the walls of a garden, with balustrades, compose the background. A richly painted picture, with deep shadows.

Wiffen, No. xlii.

Canvas. 94½ in. × 59 in.

206. THE HONOURABLE JOHN SPENCER. 1708—1746.

WHOOD, dated 1737.

The fourth son of Charles, third Earl of Sunderland (No. 205), by Lady Anne Churchill, second daughter of the Duke of Marlborough. He married 1734, Lady Georgina, third daughter of John Carteret, Earl of Granville. On the death of his grandmother the Duchess of Marlborough, he accepted the office of Ranger and Keeper of Windsor Park. He inherited from the Duchess a very large estate, and died at Wimbledon in Surrey. He was a universal favourite, and generally known as "*Jack Spencer*." He was interred at Althorp. His son John, born in 1734, was the first Viscount and Earl Spencer.

Half-length figure, life-size, facing the spectator, in deep yellow hussar uniform

with silver braid and buttons, drawing a sword from a red hanger. Red cloak with brown fur over his right shoulder. White cravat, and light hair cut very close.

Wood
'1737.

Wiffen, No. cxvii.

Canvas. $43\frac{1}{2}$ in. \times 42 in.

207. *Wife of the preceding.*

LADY GEORGINA SPENCER. 1716—1780.

W. HOOD, dated 1737.

Wife of the Hon. John Spencer. Daughter of John Carteret, first Earl Granville. Married secondly in 1750, William, second Earl Cowper.

Companion picture to the preceding. Half-length figure, facing the spectator, in white satin, lifting the ermine of her blue mantle with her right hand. A lilac or pink curtain is behind her figure, and falls over a table in the right-hand corner. Signed and dated—

Wood Pt
'1737

Spiritedly painted, with much breadth of treatment.

Wiffen, No. cxci.

Canvas. 43 in. \times 40 in.

208. SIR GODFREY KNELLER. 1648—1723.

Painted by Himself.

Born at Lubeck. Studied painting in the School of Rembrandt. In Italy he worked under Carlo Maratti and Bernini. Kneller arrived in London in 1674, and had immense success as

a portrait-painter. His self-esteem knew no bounds, and he was most unequal in the quality of his productions. King George I. created him a baronet, the only instance known in this country of an artist being invested with hereditary distinction. He generally signed his pictures, and adopted at the latter period of his career, "*Eques et Baronetus*."

Bust picture, within an oval, face seen in three-quarters, turned towards the left, looking at the spectator over his shoulder. Long flowing hair, green dressing-gown. Light admitted from the right-hand side.

Dr. Waagen, vol. iv., page 335, observes of this picture, "His own portrait, still "youthful, of animated conception, and carefully carried out in a clear colour."

Wiffen, No. cxlv.

Canvas. 28 in. × 24 in.

209. ADMIRAL RUSSELL, EARL OF ORFORD. 1653—1727.

Copied by WHOOD, *from* THOS. GIBSON.

Edward Russell, grandson of the fourth Earl of Bedford, nephew to the first Duke, and son of Edward Russell and Penelope Hill, of Hillsborough Castle in Ireland.

Made Treasurer of the Navy in 1689. On May 19th, 1692, he obtained the great victory at La Hogue, and received the thanks of Parliament in November following. He married his cousin the Lady Margaret Russell, but left no issue. The earldom of Orford was conferred on him in 1697. He was constituted First Lord of the Admiralty, November, 1709. He died at his stately residence in Covent Garden, afterwards occupied by Lord Archer, 26th November, 1727.

Half-length figure, life-size, standing towards the left, and pointing with his right hand to a letter lying on the table, inscribed—



He wears a red coat and blue drapery supported by his left hand, which rests on the hip. A pilaster occupies the background, to the right.

Copied from a picture in the Naval Gallery at Greenwich, engraved by W. Holl in Locker's "Naval Gallery," 4to, 1832.

There is a fine engraving from this picture on a large scale by G. Vertue, dated 1710.

Canvas. 49 in. × 39 in.

210. GEORGE BYNG, FIRST VISCOUNT TORRINGTON, K.B.
1663—1733, with his son PATTEE, afterwards SECOND
VISCOUNT TORRINGTON, 1699—1747.

SIR GODFREY KNEILLER.

Born at Wrotham, 1663. Entered the navy as "King's Letter Boy" at the age of sixteen.

Commanded the attacking squadron at the capture of Gibraltar, 1704. Commanded the fleet at the taking of Alicant, in 1706. Admiral-in-chief at the victory over the Spanish fleet off Cape Passaro on the coast of Sicily, in 1719. Raised to the Peerage as Viscount Torrington in 1721. Was First Lord of the Admiralty at the time of his decease.

A long, square picture, with life-sized figures, seen to below the knees. Lord Torrington, in a crimson suit, is seated towards the right, holding a truncheon in his right hand. His son, a boy in a blue coat, with black hat under his arm, stands beside him. A ship in full sail at sea, to the right. A brilliantly coloured picture. Signed—

"Sr Godfrey Kneller pinx 1718."

Wiffen, No. lx.

Canvas. 57½ in. × 42 in.

211. WRIOTHESLEY RUSSELL, THIRD DUKE OF BEDFORD.
1708—1732.

WHOOD.

Eldest son of the second Duke, and Elizabeth Howland of Streatham in Surrey. He married, 1725, Lady Anne Egerton, daughter of Scroop, Duke of Bridgewater, and Elizabeth Spencer, daughter of the Duke of Marlborough. His failing health compelled him to undertake a journey to Lisbon, but he died on the passage.

Full-length standing figure, life-size, in coronation robes, holding the ducal coronet in his left hand and gloves in the right. His face is seen in three-quarters, looking away to the left. A dark curtain is suspended behind the figure.

Wiffen, No. clxxxiii.

Canvas. 95 in. \times 55½ in.

212. *The same person.*

WRIOTHESLEY RUSSELL, THIRD DUKE OF BEDFORD.
1708—1732.

WHOOD.

Reading a book. Represented as an oval picture, partially covered by a red curtain in the left-hand corner.

A life-sized figure, seen to the elbow. The Duke appears in profile, turned to the left, wearing a dark cap, intently reading a book which he holds in his left hand. His dressing-gown is of a deep green colour patterned with yellow. No hair is perceptible underneath the cap. His right hand rests on the crimson curtain in front of him. A quaintly conceived and well-executed picture.

Wiffen, No. cxcii.

Canvas. 48 in. \times 38 in.

213. ANNE EGERTON, DUCHESS OF BEDFORD. 1705—
1762.

WHOOD, dated 1735.

Wife of Wriothesley, the third Duke. Daughter of Scroop, first Duke of Bridgewater, and grand-daughter, on the mother's side, of Sarah, Duchess of Marlborough. She married secondly, in 1733, William, third Earl of Jersey.

Half-length standing figure in coronation robes, holding her coronet in the left hand, which rests on a stone table, and the right raised to her breast. Signed—

Wood 1735

There are portraits of her by Kneller and Jervas at Blenheim and at Middleton Park.

Wiffen, No. xxxiii.

Canvas. 45 in. \times 43 in.

214. *The same person.*

ANNE EGERTON, DUCHESS OF BEDFORD. 1705—
1762.

WHOOD.

In a gold oval frame. In a blue dress, with white sleeves and lace, and a blue mantle lined with ermine.

Wiffen, No. xxxvii.

Canvas. 29 in. × 24 in.

215. *The same person.*

ANNE EGERTON, DUCHESS OF BEDFORD. 1705—
1762.

WHOOD.

Full-length, standing figure, the size of life, in coronation robes, resting her left hand on a coronet laid on an elaborately carved table to the right. Her face is seen in three-quarters, turned towards the left, looking at the spectator. Her ample white fur robes fall over the arms of a state chair to the left. Architectural background, and distant trees of formal shape, against the sky to the left.

Her hair, which is trimmed somewhat close to the head, is grey. The costume is very characteristic of the taste of the period.

Wiffen, No. clxxxiv.

Canvas. 95 in. × 56½ in.

(Companion picture to No. 208.)

216. *The same person.*

ANNE EGERTON, DUCHESS OF BEDFORD. 1705—
1762.

WHOOD.

Oval, within square gold frame. Bust picture, life-size. Face seen in three-quarters turned towards the left. White satin dress, and ermined blue mantle covering her left shoulder.

Wiffen, No. xxxvii.

Canvas. 29 in. × 24 in.

217. *The same person.*

ANNE EGERTON, DUCHESS OF BEDFORD. 1705—
1762.

WHOOD.

Half-length standing figure, the size of life. A youthful portrait, as Rebecca at the Well. She rests her right hand on the circular mouth of a well, a pitcher is at her feet. In the distance, to the right, is an Oriental scene, bounded by mountains, and the walls of a town; camels appear, traversing a plain. The lady is attired in pale yellow satin, with blue drapery passing over her right arm. Her face is seen in three-quarters, turned towards the right. The picture is painted very much in the style of Jervas. A full length, somewhat similar in composition, is at Blenheim.

Wiffen, No. cxi.

Canvas. 49 in. × 39 in.

218. *The same person.*

ANNE EGERTON, DUCHESS OF BEDFORD. 1705—
1762.

JERVAS.

Half-length seated figure, life-size, in white satin, resting her head on her right hand, the left holding some rich blue drapery covering the knees. Her face, seen in three-quarters, is turned towards the left, and the eyes fixed on the spectator. Dark grey sky background.

(This picture has much affinity in style to No. 201.)

Wiffen, No. lxiv.

Canvas. 49 in. × 32 in.

219. *The same person.*

ANNE EGERTON, DUCHESS OF BEDFORD. 1705—
1762.

JERVAS.

Full-length figure, the size of life, walking and attended by a black servant, who holds a parasol behind her. The duchess wears a blue Polish dress over a grey satin

PERIOD OF WRIOTHESLEY, THIRD DUKE, TO 1732. 133

skirt, and has a high standing feather rising from her turban. She points to the right with her left hand, and in the other holds a white pocket-handkerchief. The livery of the negro is red and yellow. The parasol, which does not at all shade the lady, is green. A castle, imbedded among rocks, appears to the right.

Boldly painted, in strong bright colours.

Wiffen, No. lxv.

Canvas. 82 in. × 55 in.

220. JOHN KUPETZKI. 1667—1740.

Painted by Himself.

A Bohemian painter; son of a weaver; accompanied a Swiss artist, named Claus, to Vienna, and afterwards studied in Venice. He became painter to the Emperor Joseph; and is said to have been invited to England by George I. His powers were chiefly confined to that of portraiture, and his colouring has by some been compared to that of Rembrandt or Van Dyck. He painted a curious little picture of the Empress Maria Theresa on horseback, now at Windsor Castle. He fled from the Holy Inquisition, and died at Nuremberg.

A square picture. The artist appears bareheaded, with his face seen in three-quarters, turned to the right. Black dress and small white square collar. The right hand raised to his breast. Coloured with subdued richness of tone rather in the manner of Van Dyck.

Dr. Waagen, vol. iv., page 335, observes on this picture, "His own portrait. True, powerful in tone, and careful."

Wiffen, No. cxlii.

Canvas. 30 in. × 24 in.

221. FREDERICK WILLIAM, VISCOUNT VILLIERS. 1734—1742.

ISAAC WHOOD, and WOOTTON.

Eldest son of William, third Earl of Jersey, and Lady Anne Egerton, widow of the Duke of Bedford (*ante*, No. 213). He died in his father's lifetime. The Prince of Wales, and Sarah Duchess of Marlborough, were sponsors at his baptism.

As a boy. Whole-length figure, the size of life, standing by a brown dog, and holding a black string which is attached to the dog's collar. A small whip is in his

right hand. He wears a grey coat and red waistcoat, and a collar with frill round the neck. To the right, in the distance, is a bust on a pedestal under an arch. These were painted by Wootton. Signed—

Wootton P.t

Wiffen, No. lxvi.

Canvas. 49 in. × 39 in.

222. CAROLINE, PRINCESS OF WALES, afterwards QUEEN OF ENGLAND. 1682—1737.

E. SEEMAN.

Daughter of John Frederic, Margrave of Brandenburg-Anspach. Married, 1705, George, Prince of Wales, who afterwards ascended the throne as George II. Their eldest son Frederick (see the following) was father of George III.

Standing full-length figure, the size of life, turned towards the left, and looking at the spectator. She rests her right hand on the *single arched* crown, peculiar to the Prince and Princess of Wales, which is placed on a blue-covered table. With her left, she raises one portion of her rich crimson mantle. Her hair is grey and quite plain. Rich jewels are appended to the shoulder straps, and fastened down the front of her stomacher. The gown is embroidered with gold and silver. A square window is in the background to the left.

A similar picture is at Chelsea Hospital.

Canvas. 84 in. × 53½ in.

223. *Son of the preceding.*

FREDERICK, PRINCE OF WALES, K.G. 1707—1751.

DANDRIDGE, dated 1732.

Eldest son of King George II. and Caroline of Brandenburg-Anspach. Father of George III. Married, in 1736, Augusta, daughter of the Duke of Saxe-Gotha. A patron of art and literature.

Full-length standing figure, the size of life, in long yellow vest, ermined mantle and collar of the Garter. His face is seen in three-quarters turned towards the

left, looking at the spectator. He wears a small white wig and long lace cravat. His right hand rests on the arm of a state chair. The crown, peculiar to the Prince of Wales, having only one arch, is placed on a table beside him, to the right. Signed in bold brown letters on side of arm chair—

Dandridge Pinx. 1732

Canvas. 88 in. x 53 in.

224. JOHN LEVESON GOWER, BARON GOWER, afterwards
EARL GOWER. 1695—1754.

ALLAN RAMSAY.

John Leveson Gower, the second Baron Gower. Raised to an earldom July 8, 1746, in recognition of his zealous services towards suppressing the rebellion of 1745. Father, by Lady Evelyn Pierrepont, his first wife, of Gertrude, Duchess of Bedford (No. 239).

A portly half-length figure, the size of life, standing towards the right, represented in his coronation robes. His left hand, holding a glove, is near the coronet, behind which descend the ample folds of a rich blue curtain. Well painted, with solid shadows and strong colours, more resembling the style of Dance.

Wiffen, No. xxxii.

Canvas. 49 in. x 39 in.

225. WILLIAM-ANNE KEPPEL, SECOND EARL OF ALBEMARLE, K.G. 1702—1754.

HUDSON.

Son of the first earl (200), and father of Elizabeth, Marchioness of Tavistock (No. 248), and of the famous Admiral Keppel.

His names were derived from King William, his father's personal friend, and from Queen Anne, who stood godmother at his baptism, in person. He was one of the Lords of the Bed-

chamber to the Prince of Wales, and in 1727 appointed aide-de-camp to the king. Held command at the battle of Dettingen, 1743, and was wounded at Fontenoy in 1745. After the battle of Culloden, where he rendered gallant service, he was constituted General and Commander-in-Chief of all the forces in Scotland. He received the honour of the Order of the Garter in 1750, and from that period resided as Ambassador and Plenipotentiary at Paris, where he died.

A half-length figure, the size of life, standing towards the left, wearing a scarlet coat, gold facings and lace ruffles, with the ribbon and badge of the Garter. He rests his right arm on a stone pedestal, holding a black hat under his left arm. A golden key is attached by a blue ribbon to his right side.

Wiffen, No. xxx.

Canvas. 49 in. × 39 in.

226. *Wife of the preceding.*

ANNE LENOX, COUNTESS OF ALBEMARLE. 1703—1789.

DAHL.

Wife of the second Earl of Albemarle. Married 1723.

Daughter of Charles Lenox, first Duke of Richmond; mother of Elizabeth, Marchioness of Tavistock. Appointed one of the Ladies of the Bedchamber to Queen Caroline, consort of George II.

A half-length, standing figure, the size of life, in a plain white satin dress with open neck. She raises her left hand to her breast. The body is turned towards the right, and the face, seen in three-quarters, is turned in an opposite direction, whilst the eyes are fixed on the spectator. These contrasts in position partake of the taste so generally prevalent at the close of the 17th century. The picture was manifestly painted by Dahl in the decline of his powers.

Wiffen, No. xxxi.

Canvas. 48½ in. × 39 in.

227. CHARLES SPENCER, FIFTH EARL OF SUNDERLAND,
afterwards SECOND DUKE OF MARLBOROUGH, K.G.
1706—1758.

C. PHILIPS, dated 1731.

Brother to Diana, Duchess of Bedford (237).

Son of Charles, third Earl of Sunderland (*ante*, No. 205), and Anne Churchill, second daughter of the great Duke of Marlborough, succeeded his brother, Robert, as fifth Earl of Sunderland, November, 1729, and, on the demise of his Aunt Henrietta, in 1733, became Duke of Marlborough. Married, 1732, Elizabeth, daughter of Lord Trevor. He was elected Knight of the Garter in 1742. Died at Munster.

As Earl of Sunderland. Small standing full-length figure. In coronation robes, resting his right hand on a blue-covered table, upon which is placed the earl's coronet. His left hand rests on his hip. He wears red shoes and white stockings. The pavement is composed of blue and grey slabs. Inscribed, to the right of his long crimson train—

Charles Earl of Sunderland 1731.

A small picture, minutely painted.

Wiffen, No. xxxvi.

Canvas. 28 in. × 17½ in.

228. *The same person.*

CHARLES SPENCER, SECOND DUKE OF MARLBOROUGH, K.G. 1706—1758.

W. HOOD, dated 1735.

A half-length standing figure, the size of life, turned towards the left. Wearing his coronation robes, the right hand extended and pointing downwards. His face is partly turned to the right, and the eyes look in an opposite direction. The ducal coronet is behind to the left. Open sky to the right. Signed on pedestal beneath his right hand—

Wood f 1735.

Wiffen, No. xxxiv.

Canvas. 49 in. × 39 in.

229. MARIA GUNNING, COUNTESS OF COVENTRY. 1733—
1760.

GAVIN HAMILTON.

Elder of the two "Beautiful Miss Gunnings," daughters of John Gunning, Esq., of Castle Coote, county Cork, and Bridget, daughter of Viscount Mayo. Married, 1752, George William, sixth Earl of Coventry. His Lordship married secondly Barbara, daughter to John, Lord St. John of Bletshoe, and Elizabeth Crawley.

An interesting account of this lady and her sisters was published in the "Cornhill Magazine" for October, 1867.

Half-length seated figure, life-size. Cupid drowsily plays a guitar which she holds in her left hand. Her right rests on his shoulder. Her face is seen in three-quarters looking upwards towards the left. A pleasing and sketchily painted picture.

This portrait was exhibited at the British Institution in 1817, No. 52 of the Catalogue. A full-length portrait of this lady, with the head turned in the same direction, is at Croome-d'Abitot, Worcestershire, the residence of the Earl of Coventry.

Wiffen, No. lxxxii.

Canvas. 31 in. x 25 in.

230. WILLIAM HOGARTH. 1697—1764.

Painted by Himself.

Born in St. Bartholomew's, London. Married the daughter of Sir James Thornhill in 1730. His paintings and engravings are universally known. He died in Leicester Fields, London.

Life-size portrait, seen to the elbow, turned towards the left, in a red coat, black cap, and white neckcloth. He holds a long white pipe, with red wax at the mouth-piece, in his right hand. Smooth face, seen in three-quarters, looking at the spectator. Light admitted from the right-hand side. This picture is totally unlike any of the well-known portraits of this distinguished painter.

On the back of the picture, obtained from a picture dealer, is inscribed the following—

*"This portrait of Mr. Hogarth was made me a present of
"by him in friendly return for a tobacco box I gave him.
"Chiswick, 29 Dec. 1761. Sm. Graves."*

Dr. Waagen, vol. iv., page 335, records his opinion to the effect that "The bold, decided character is very truly expressed."

Among the papers preserved at Woburn Abbey is a Treasury Minute, dated Treasury Chambers, 28 Nov. 1761, addressed to John, Duke of Bedford, Lord Privy Seal, granting to Wm. Hogarth, gent., the "Office of Serjeant Painter of all His Majesty's Works, as well belonging to all His Majesty's Palaces or Houses as to His Majesty's Great Wardrobe or otherwise;" together with the yearly fee of Ten Pounds, payable quarterly at the Exchequer.

Wiffen, No. lxxxv.

Canvas. 33 in. \times 26 in.

231. JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G.
1710—1771.

HUDSON.

Second son of Wriothlesley, second Duke of Bedford, and Elizabeth Howland, of Streatham. Succeeded his brother in the dukedom, 1732. His portrait as a child is introduced in the large family picture by Jervas, No. 199. He married 1731, first, Lady Diana Spencer (237), daughter of Charles, third Earl of Sunderland, and sister to the second Duke of Marlborough, and secondly, in 1737, Gertrude, eldest daughter of John, Earl Gower (239). Their daughter, Caroline, became Duchess of Marlborough (243). The son, Francis, Marquess of Tavistock, was killed in the hunting field (245).

Life-size, to the knees, standing towards the right, and pointing in the same direction with his right hand. The cuff of his blue coat is faced with leopard skin. He wears a white satin waistcoat. The ducal coronet and a pair of gloves are on a table beside him, and a red curtain descends from the right, passing behind the figure. This is a youthful portrait, wearing his natural dark hair, without any insignia of the Garter.

At Tavistock, in the town-hall, is a seated portrait of this nobleman holding on his knees a plan for rebuilding Woburn Abbey. His portrait, in a red coat and cocked hat, painted by Knaptou, forms one of the series belonging to the Society of Dilettanti. It was exhibited at South Kensington in the Portrait Exhibition of 1868, No. 933 of the Catalogue.

Wiffen, No. lxvii.

Canvas. 40 in. \times 39 in.

232. *The same person.*

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G.
1710—1771.

HUDSON.

A duplicate of No. 231.

In a blue coat, and white satin waistcoat.

A good example of Hudson. Painted in strong colours.

Canvas. 49 in. x 39 in.

233. *The same person.*

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G.
1710—1771.

GAINSBOROUGH, 1763.

Standing figure, life-size, seen nearly to the knees. He wears a white wig with black tie, scarlet coat, and buttons with waistcoat of the same colour. The figure is turned towards the right, but the face, somewhat raised, is seen in three-quarters, with the eyes looking away to the left. His left hand is concealed in his breast, the right hangs down holding a black hat. Star on left breast, and badge of the Garter hanging at his right side, within the coat, by a broad blue ribbon.

A very fine Gainsborough. It was exhibited at the British Institution in 1859, No. 119 of the Catalogue.

Wiffen, No. cxxxiv.

Canvas. 49 in. x 39 in.

234. *The same person.*

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G.
1710—1771.

GAINSBOROUGH, dated 1764.

Bust portrait, life-size, within an oval. Face seen in three-quarters, turned to the left. Scarlet coat and buttons, black tie, blue ribbon of the Garter, and black hat under his arm. Star on breast. Inscribed on spandril, in right-hand lower corner—

J764.

This picture has been engraved by Greatbach, from a drawing by G. P. Harding, and published in the Duke's Correspondence, 3 vols. 8vo. 1842.

Fulcher in his life of Gainsborough, 2nd ed., page 213, erroneously refers to this picture as being at Blenheim. The fine portrait at Blenheim, bearing the artist's own signature, is in quite a different attitude.

Wiffen, page 102, states that a copy from this picture was made by Sir Joshua himself for the Earl of Upper Ossory, which picture, formerly at Ampthill Park, was bequeathed by Lady Holland to Earl Russell, and is now, 1877, at his residence in Chesham Place, London.

Sir Joshua very rarely made copies from modern paintings, and in this instance it will be observed that he could not set aside his own peculiar method of execution, which differed so much from that of Gainsborough that the picture may be called a translation rather than a copy.

Canvas. 29 in. × 24 in.

235. *The same person.*

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G.
1710—1771.

SIR JOSHUA REYNOLDS.

Life-size, standing figure, seen to the knees, in peer's robes, over a blue velvet coat, resting his right arm on a stone pedestal and looking upwards to the left. His left hand, placed on his hip, serves at the same time to support his drapery. The collar of the Garter hangs conspicuously over the robes. A dull crimson curtain is suspended in the left-hand corner.

Engraved by H. Robinson in Lodge's "Portraits," vol. xi., No. 207.

Wiffen, No. lxxviii.

Canvas. 49½ in. × 39½ in.

236. *The same person.*

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G.
1710—1771.

COTES.

A copy from the picture by Sir Joshua Reynolds, No. 235.

Canvas. 49 in. × 39 in.

237. DIANA SPENCER, DUCHESS OF BEDFORD. Died 1735.

HUDSON.

First wife of John, fourth Duke of Bedford; daughter of Charles, third Earl of Sunderland (205); grand-daughter of the great Duke of Marlborough; and sister to Charles, second Duke of Marlborough (227). Married 1731. Died three years after her husband's accession to the dukedom.

Life-size, seated figure, seen to the knees, in plain white satin dress, the folds of which are well painted, and the execution of which has been attributed to Joseph van Aken. Her face is turned in three-quarters towards the left. The hands are gracefully folded in her lap. A pale bluish pink drapery lies beside her, to the left, and reappears upon a yellow table on the opposite side. A pleasing and refined picture.

Wiffen, No. lxii.

Canvas. 48 in. \times 37½ in.

238. *The same person.*

DIANA SPENCER, DUCHESS OF BEDFORD. Died 1735.

Copied in 1871 by A. S. LANGDON, from Hudson.

The original picture is at Blenheim Palace.

A half-length figure, the size of life, standing in profile to the right, resting her left hand on a blue globe. Her white dress is copied from a well-known portrait of Queen Henrietta Maria. Dark trees in the background.

Canvas. 50 in. \times 39½ in.

239. GERTRUDE LEVESON GOWER, DUCHESS OF BEDFORD.
1715—1794.

HUDSON.

Second wife of John, fourth Duke of Bedford, and daughter of John, first Earl Gower (*ante*, No. 224); married, 1737. Became the mother of Caroline, Duchess of Marlborough, and Francis, Marquess of Tavistock.

Full-length standing figure, life-size, in fancy costume, holding a mask in her right hand and looking merrily at the spectator. She wears a black velvet bodice

and pink skirt over a white satin petticoat, and a high standing white lace collar, open to show her neck with pearls round it. A blue-green curtain is suspended in the left-hand corner, and the background is occupied with an architectural interior. An extremely well painted picture, exhibiting great freedom of execution.

Wiffen, No. clxxxii.

Canvas. 96 in. × 65 in.

240. *The same person.*

GERTRUDE LEVESON GOWER, DUCHESS OF BEDFORD,
1715—1794.

SIR JOSHUA REYNOLDS.

A half-length standing figure, life-size, in coronation robes, turned towards the left, drawing back a bluish-crimson curtain with her right hand. The left holds a coronet. She wears her own rich brown hair, which falls forward in long ringlets below her shoulders. The light is admitted from the right-hand side. Dark grey sky background.

A fine picture; somewhat cold in tone.

Wiffen, No. lxxix.

Canvas. 49 in. × 39 in.

241. *The same person.*

GERTRUDE LEVESON GOWER, DUCHESS OF BEDFORD.
1715—1794.

SIR JOSHUA REYNOLDS.

A life-sized figure, seen to the knees, seated towards the left in a crimson-backed chair, looking at spectator, with her face turned in three-quarters to the left. Her dress is a rich blue silk, trimmed with satin bows of the same colour, rich white lace to short sleeves, and a white satin scarf over her shoulders. She wears her own dark coloured hair under a small white Tyrolese cap. Her right hand holds an open book in her lap, and the left hand rests above it. A basket of figs is on a table to the left, and a bluish crimson curtain suspended behind her figure.

Remarkably easy and elegant in attitude, richly coloured, although inclining to coldness in tone. The deep shadows are finely massed.

Wiffen, No. lxxv.

Canvas. 49 in. × 39 in.

242. *The same person.*

GERTRUDE LEVESON GOWER, DUCHESS OF BEDFORD,
with her daughter LADY CAROLINE RUSSELL, after-
wards DUCHESS OF MARLBOROUGH.

GAVIN HAMILTON.

A very large allegorical composition, with eight whole-length figures the size of life. The Duchess presents her daughter to Minerva, who is attended by the Muses of History and Poetry. The Graces stand on the opposite side; one of them crowns the maiden, another gathers a rose, and the third is seen standing with her back to the spectator. The composition is disjointed, and the drawing of the figures seems very poor, when considered as the production of so learned an artist as Hamilton is known to have been.

There is a fine miniature of Gertrude, Duchess of Bedford, in the collection of the Duke of Marlborough at Blenheim; and also a gracefully painted portrait of her by Dance; see pages 104 and 112 of the Catalogue of the same Collection. Portraits of this lady are likewise at Alloa Park, the residence of the Earl of Mar and Kellie. One among them was executed in 1742, by Stephen Slaughter.

Pennant, 4to, page 352, describes the picture. *Wiffen*, No. cclxxx.

Canvas. 14 ft. × 8 ft. 7 in.

243. CAROLINE RUSSELL, DUCHESS OF MARLBOROUGH.
1743—1811.

GAINSBOROUGH.

Daughter of John, fourth Duke of Bedford, and his second wife, Gertrude Leveson Gower. Married August 23rd, 1762, to George Spencer, third Duke of Marlborough. She was one of the bridesmaids to Queen Charlotte in 1761.*

A bust picture, life-size, the figure turned to the left and the face seen in three-quarters to the left, looking at the spectator. A ribbon gathered in bows encircles her neck, close under the chin. White square-cut dress, with pink drapery over her left arm, and brown fur upon her left sleeve.

Compare *Pennant*, 4to, page 353, where he merely mentions a portrait of "the present Duchess," without naming the artist.

* Horace Walpole writes, at the date Sept. 9th, 1761, to the Hon. H. S. Conway, "The 'bridesmaids, especially Lady Caroline Russell, Lady Sarah Lennox, and Lady Elizabeth Keppel, were beautiful figures. With neither features nor air, Lady Sarah was by far the 'chief angel.' A List of the Bridesmaids is given in Jesse's *Memoirs of King George the Third*, vol. i. page 100.

There is at Dover House, Whitehall, an effective picture by Hudson of Lady Caroline Russell, as a girl, standing in a garden, pointing to the Woburn evergreens that were planted at her birth, attended by a black boy, with fruit and flowers on a pedestal, and a squirrel eating a pomegranate. It was presented by John, Duke of Bedford, to her grandson, the Honourable Geo. Agar Ellis, in 1829. See also the Honourable Diana Coke's description of Dover House, 1860, page 29. Another portrait is at Alloa, the seat of the Earl of Mar and Kellie.

The same lady forms the centre of the great picture, by Sir Joshua Reynolds, of the Marlborough family, at Blenheim, painted in 1778. See Catalogue of Blenheim Pictures, page 33. It has been very finely engraved by S. W. Reynolds.

Wiffen, No. cxxvii.

Canvas. 29½ in. × 24½ in.

244. *The same person.*

CAROLINE RUSSELL, DUCHESS OF MARLBOROUGH.
1743—1811.

SIR JOSHUA REYNOLDS in 1759.

A life-sized figure, seen to the knees, sitting on a garden seat; the face turned in three-quarters looking away to the left. Her dress is white satin with a single rose in her bosom, and slate-coloured pelisse over her shoulders. A Blenheim spaniel in her lap, rests on her right hand, a love-gift it is presumed from the Duke of Marlborough. Her hair is of a rich deep brown colour like her mother's, as seen in picture No. 240. A very fine portrait, cold, but deep and rich in tone.

This picture is described in Leslie and Taylor's "Life of Reynolds," vol. i., page 195. The name of Lady Caroline Russell appears in the painter's book of sitters, for April, 1759, *ibid.*, vol. i., page 177.

Engraved in mezzotint by J. McArdell, April 1777. No. 191 of Cotton's "Catalogue of Portraits by Sir Joshua Reynolds."

Engraved also, in an inferior style, by R. Purcell, for Robert Sayer.

Wiffen, No. lxxiv.

Canvas. 49 in. × 39 in.

245. FRANCIS RUSSELL, MARQUESS OF TAVISTOCK. 1739
—1767.

SIR JOSHUA REYNOLDS.

Son of John, fourth Duke of Bedford, and brother of Caroline, Duchess of Marlborough. Married Lady Elizabeth Keppel, June,

1764. His son Francis, succeeded, when only six years of age, as fifth Duke of Bedford. The Marquess died from the effects of a fall from his horse whilst hunting.

Seated figure, the size of life, seen to the knees, in a crimson coat, resting his left elbow on a table, with the hand touching the chin. The right hand rests on his knee. The face is seen in three-quarters, looking away to the left. In front of the table, on a stool, are papers, drawings and an open book. A bronze statuette of Hercules is at his elbow, and a crimson curtain in the background.

A duplicate of this picture, now at Blenheim, belonged to his sister, the Duchess of Marlborough. It has been well engraved by S. W. Reynolds. See Blenheim Catalogue, page 47.

The name of the Marquess appears in Sir Joshua's list of sitters for August, 1765, and Feb. 1766.

A Monody, "The Vanity of Human Life," to the memory of the Marquess of Tavistock, commencing "Begone, delusions vain," was published by Dodsley in 1767.

Wiffen, No. lxxiii.

Canvas. 49 in. x 39 in.

246. *The same person.*

FRANCIS RUSSELL, MARQUESS OF TAVISTOCK. 1739
—1767.

SIR JOSHUA REYNOLDS.

In the dress of the Dunstable Hunt.

Half-length, standing figure, life-size, seen almost to the knees, with a youthful face, looking towards the left, resting his right hand on a stick. White coat and blue collar and blue waistcoat, trimmed with silver lace. A black hat is under his left arm. Trees in the background.

A fine rich picture, although somewhat cold in tone, with deep and solidly-massed shadows, in admirable preservation.

Pennant, 4to, page 360. *Wiffen*, No. lxxvi.

Canvas. 49 in. x 39 in.

247. *The same person.*

FRANCIS RUSSELL, MARQUESS OF TAVISTOCK. 1739
—1767.

Painted at Rome, by POMPEO BATONI, dated 1762.

In the uniform of the Bedfordshire Militia.

Whole-length standing figure, the size of life, wearing a complete scarlet suit, with round silver buttons, black hat and white stockings. There is no white about his neck, but merely a black stock. He stands towards the left, looking at the spectator, resting his right hand on a tall walking-stick, and holding his hat in the left.

In the background is the view of the Coliseum at Rome, with a seated statue of the goddess Roma holding forth a ball on the extreme left. Fragments of architectural sculpture lie on the ground. On one of these is written as if incised —

POMPEO BATONI PINSE ROMA 1762

Wiffen, No. clxxxv.

Canvas. 95 in. × 65½ in.

248. ELIZABETH KEPPEL, MARCHIONESS OF TAVISTOCK.
1739—1768.

SIR JOSHUA REYNOLDS, *in* 1761.

As a royal Bridesmaid.

Fifth daughter of William Anne Keppel, second Earl of Albemarle (No. 225). Sister to Admiral Keppel, who was the particular friend and early patron of Sir Joshua Reynolds. One of the bridesmaids to Queen Charlotte, in 1761. Married to Francis, Marquess of Tavistock, 1764. Survived her husband but one year, and died of a decline at Lisbon.

Represented in the dress which she wore as a bridesmaid at the marriage of Queen Charlotte, decorating the statue of Hymen with flowers, attended by a negress.

Full-length figures, the size of life. The Marchioness raises with both hands a garland to decorate the statue on the right. Her face is seen almost in profile,

looking down to the left. The negress kneeling behind her, holds up another massive garland. A rich curtain suspended from the branches of a tree behind the statue affords a solid background for the principal figure. A tripod altar, with pale red flame, before the figure of Hymen is on the extreme right-hand side in front, and the terminal statue holds a *royal* crown in one hand and a lighted torch in the other. The dress of the negress is spotted white, and open at the neck so as to display three rows of pearls and pearl earrings. The sky behind her is dazzlingly bright, and the folds of the long white satin dress are most cleverly arranged.

In Reynolds' book of sitters we find that Lady Elizabeth Keppel sat to him in September, 1761, and a "negro," probably for the same picture, was several times employed in December of the same year. Inscribed on the side of step beneath her foot—

*Cinge Tempora Floribus
Suaveolentis Amaraci :
Adsis, o Hymenæe Hymen !
Hymen o Hymenæe !*

From Catullus, on the marriage of Julia and Manlius, lxi., lines 7 and 8.

On the lower step, in deep shade, are also traces of an obliterated inscription to the following effect—

*Elizabeth Countess of Albemarle
Daughter of Admiral Keppel, 1761.*

A singularly rich and highly decorative picture. The accessories were painted by Peter Toms.

The following graphic description of the picture is derived from Leslie and Taylor's "Life of Reynolds," vol. i., pages 195 and 202.

"The picture is of the pearliest colour, warmed by wreaths of clustering flowers. The sheen of satin and silver ribbons, the sparkle of diamonds against the white neck and in the soft hair and rose-tipped ears of the beautiful bridesmaid, the dusky upturned face of the negress, the crimson awning pendant from the tree that overhangs the statue, the reflected lights in the bronze tripod, crowned with its flickering flame."

Dr. Waagen, vol. iv., page 333, remarks in technical phraseology, that "The fine features of the lady are rendered with great animation and refinement; at the same time the colouring is warm and transparent, and the effect of the whole enchanting."

It has been effectively engraved in mezzotint by Fisher, and, on a smaller scale, by S. W. Reynolds.

Wiffen, No. cxvi.

Canvas. 93 in. × 57½ in.

249. *The same person.*

ELIZABETH KEPPEL, MARCHIONESS OF TAVISTOCK.
1739—1768.

SIR JOSHUA REYNOLDS.

Half-length seated figure, the size of life. The face is seen completely in profile, turned to the right. Her hair is powdered, and she wears an ermine crimson pelisse over a white satin dress. The hands are nearly joined in her lap, and her left elbow rests on some rich grass-green drapery. A dark green curtain is suspended behind her to the left.

Lady Tavistock appears in Sir Joshua's sitters' book for November, 1766. See Leslie and Taylor, vol. i., page 267.

A fine portrait of Lady Tavistock, by Sir Joshua, was exhibited by the Earl of Albemarle, from Quiddenharn, at the Royal Academy, Burlington House, in 1873. It was No. 88 of the Catalogue.

Wiffen, No. lxxii.

Canvas. 49 in. × 39 in.

250. *The same person.*

ELIZABETH KEPPEL, MARCHIONESS OF TAVISTOCK.
1739—1768.

SIR JOSHUA REYNOLDS.

A life-sized portrait, seen to the waist. The face is turned in profile to the left, and slightly drooping. Her dress is quilted blue silk, with bows of the same colour, covered by a black lace shawl; her dark hair is set off by a small white lace cap and a blue knot in the centre over the forehead. A blue ribbon and white lace encircle her neck, and she wears handsome diamond ear-rings. The white lace of her sleeves is admirably painted, with remarkable freedom. The tall back of a crimson chair rises behind her to the right. The rest of the background is quite plain mellow grey.

Wiffen, No. cxxxvi.

Canvas. 29 in. × 24½ in.

251. LADY CAROLINE KEPPEL, afterwards LADY CAROLINE ADAIR. 1737—1769.

SIR JOSHUA REYNOLDS.

Elder sister of the Marchioness of Tavistock. Married, February, 1759, to Robert Adair, Esq., an eminent surgeon Inspector General of Hospitals. He died 1790. A monument was erected to their memory in Acton church. See Lysons' "Environs of London," page 5.

A square picture. To the waist, life-size, in a pink dress with bows of a slaty colour, and a dull blue drapery passing over her left shoulder. The figure turned somewhat to the right; and the face, seen in three-quarters, looking away to the left. The hair is dark brown, of a natural colour; a black velvet ribbon encircles her neck. The light is admitted from the right-hand side. Background plain dark grey.

Wiffen, No. clxxix.

Canvas. 29 in. × 24 in.

252. MARY WROTTESELEY. 1740—1769.

GAINSBOROUGH.

Daughter of the Very Rev. Sir Richard Wrottesley, Bart., and Dean of Windsor, and elder sister of Elizabeth, Duchess of Grafton. Maid-of-Honour to Queen Charlotte.

To the waist, life-size, within an oval, face three-quarters to the right, white powdered hair. Blue dress, white sleeves, and blue bows. A blue ribbon round the neck, and black strings attached to it. Blue ornaments upon cap at the top of the head.

Wiffen, No. xxxviii.

Canvas. 29 in. × 24 in.

253. ELIZABETH WROTTESELEY, DUCHESS OF GRAFTON.
Died 1822.

GAINSBOROUGH.

Niece to Gertrude, Duchess of Bedford. Second daughter of the Very Rev. Sir Richard Wrottesley, Bart., and Dean of Windsor. Married, 1769, to Augustus Henry Fitzroy, third Duke of Grafton.

To the waist, within an oval, face seen in three-quarters turned to the right. Blue dress with blue and white bows in front, blue and white ribbon in bows round her neck, close under the chin, and a black shawl over her arm.

A similar picture is at Cornbury, in Oxfordshire.

Wiffen, No. xxxv.

Canvas. 29 in. x 24 in.

254. OLIVER GOLDSMITH. 1728—1774.

SIR JOSHUA REYNOLDS.

Born at Pallas, in the county of Longford, Ireland. His poem of "The Traveller" was published in 1765. The "Vicar of Wakefield" in 1766, and the "Deserted Village" in 1770. He was buried in the Temple Church, London.

Bust portrait, face almost completely in profile turned towards the left; open neck, plain white collar, furred mantle of purplish colour over his left shoulder. Right hand raised, holding a small book. Light admitted from the right-hand side.

Painted for Mr. Thrale, and sold at Streatham with the rest of the collection, in May, 1816. See "Autobiography of Mrs. Piozzi" (Thrale) by A. Hayward, vol. ii., page 9; Madame d'Arblay's "Diary," vol. vii., page 245. Mr. Squibb was the auctioneer who purchased it for the Duke of Bedford, for £133 7s.

The original picture which was exhibited at the Royal Academy, Somerset House, 1770 (Leslie and Taylor, vol. i., page 357), was purchased by John Frederick Duke of Dorset in 1778, and is still preserved among the portraits of literary men in the dining-room at Knole.

This picture is inscribed on the back of the canvas in fine lines, with ink.—

*Oliver Goldsmith
1772 Reynolds fecit.*

M: L Piozzi.

Wiffen, No. clxxvi.

Canvas. 29 in. x 24 in.

255. LOUIS XV., OF FRANCE. 1710—1774.

VAN LOO.

Succeeded, at the age of five years, his great grandfather Louis XIV., on the throne of France.

During his minority, the kingdom was governed by the Regent, Philip, Duke of Orleans, his uncle. He married, 1725, Marie Lescynski, daughter of Stanislaus, King of Poland.

Standing figure, life-size, in regal robes, the face seen in three-quarters turned towards, and looking to, the right. He rests his gloved right hand on a bâton, the end of which is placed on the cushion of a stool bearing the arched crown of France and the sceptre surmounted with the "Main de Justice." His left hand, near his sword, holds a black plumed hat, and a chair of state is placed on the right behind him. Rich architecture denoting the interior of a palace, and the folds of a handsome pale red curtain, complete the background.

A stately picture and executed throughout with remarkable care, and dated 1762.

Presented by the King himself to John, Duke of Bedford, after concluding, as Minister Plenipotentiary, the peace of Fontainebleau in 1763.

This picture has been engraved.

Pennant, 4to, page 359. *Wiffen*, No. cxxxv.

Canvas. 95½ in. × 72 in.

56. DAVID GARRICK. 1716—1779.

SIR JOSHUA REYNOLDS, 1776.

Born at Hereford. First appeared in London at the Goodman's Fields Theatre, as Richard III., October 19th, 1741. Pope said of him to Lord Orrery, "That young man never had his equal as an actor, and never will have a rival." His most celebrated characters were the opposite ones of "Macbeth" and "Abel Druggier." He was also highly successful as a dramatist and writer of epigrams.

Half-length figure, life-size, looking full at the spectator, in a dark reddish brown suit and white neckcloth. His thumbs are joined and the hands rest on a paper inscribed "Prologue," on the green table before him. The light is admitted from the right-hand side.

The picture has been re-lined, and the canvas is quite plain at the back.

A similar picture to this was painted by Sir Joshua for the Thrale Gallery, and sold also at the Streatham sale in May, 1816, to Dr. C. Burney. It was exhibited at the Royal Academy in 1776. It is now, 1877, in the possession of Dr. Burney's widow, in Sussex Square, Brighton. The picture was exhibited at the beginning of the present year, 1877, at Burlington House, in the Winter Exhibition of Old Masters, No. 124 of the Catalogue.

The Thrale picture is engraved and thus described in Leslie and Taylor's "Life of Reynolds," vol. ii., page 149: "Northcote used to praise Sir Joshua's admirable choice of *characteristic* attitudes, and this portrait of Garrick is an excellent sample of that felicity. Sir Joshua has known Garrick as a friend from his own first establishment as an independent painter in London. While a pupil of Hudson's, he must often have seen him in the rapidly-attained pre-eminence of his prime, and now (in 1776) he was a diligent attendant at those farewell performances for which dukes and duchesses, cabinet ministers, and privy councillors, were fain to beg seats even in the upper boxes, while such men as Charles Fox and Gibbon, Sheridan, Burke, and Sir Joshua Reynolds, held themselves favoured by places in the orchestra."

There is an exact duplicate of this picture at Knole; the second payment of £36 15s. for which by the Duke of Dorset is recorded in Sir Joshua's account book and dated June, 1776. See Cotton's Lists.

Wiffen, No. clxxvii.

Canvas. 28 in. × 23 in.

257. ADMIRAL VISCOUNT KEPPEL. 1727—1786.

SIR JOSHUA REYNOLDS.

Second son of William-Anne Keppel, second Earl of Albemarle, and brother to Elizabeth, Marchioness of Tavistock (Nos. 225 and 248).

Accompanied Commodore Anson to the South Seas. After a long course of distinguished service in various parts of the world, he obtained, in 1778, the rank of Admiral of the Blue. He was created Viscount Keppel, April 22, 1782, and appointed first Lord Commissioner of the Admiralty.

Half-length standing figure, life-size, seen almost to the knees, nearly facing the spectator, in naval uniform, looking towards the right. His left hand is by the sword-hilt at his hip: the right grasps the head of a stick. His black hat is carried under the left arm. The uniform consists of a blue coat and white and gold waistcoat. A distant sea, with a low horizon and stormy sky, appear to the left.

There are numerous portraits of this gallant commander by the hands of Sir Joshua, and each of them different. Keppel was one of Reynolds' earliest and warmest friends. He gave the young painter a passage in his ship when on his way to study in Italy. In late life, after the court martial on his conduct at Portsmouth, he commissioned Sir Joshua to paint four portraits intended as gifts to those friends who had principally supported him and secured his acquittal. Two of these, presented respectively to Edmund Burke and Dunning, are now public property, and to be seen in the National Gallery and in the National Portrait Gallery.

In his noble panegyric on Keppel, addressed by Edmund Burke to the Duke of Bedford, he makes reference to the first of these pictures, and says, "It was painted by an artist worthy of the subject, the excellent friend of that excellent man from their earliest youth, and a common friend of us both, with whom we lived for many years without a moment of coldness, of peevishness, of jealousy or jar, to the day of our final separation."

"I ever looked on Lord Keppel as one of the greatest and best men of his age, and I loved and cultivated him accordingly. He was much in my heart, and I believe I was in his to the very last beat."

"It was at his trial at Portsmouth that he gave me this picture."

In Cotton's list of payments appear four half-lengths of Keppel, for which Keppel himself paid £400. February, 1777.

Reynolds is known to have painted as many as nine portraits of Admiral Keppel.

Engraved by H. T. Ryall in Lodge's Portraits, vol. xi., No. 213.

Wiffen, No. lxx.

Canvas. 52½ in. x 45 in.

258. THE RIGHT HON. RICHARD RIGBY, M.P., for Tavistock.

Born about 1722. Died 1788.

Copied by RANELAGH BARRETT, from Eccardt.

His father was a woollen draper in Paternoster Row, and made money by the South Sea Company. The son was noticed in early life by Frederick, Prince of Wales. The Duke of Bedford, when Lord Lieutenant of Ireland, appointed him secretary to the viceroy, and he was afterwards constituted Master of the Rolls in Ireland. After the accession of George III. he was, in 1768, nominated one of the Vice-Treasurers of Ireland; but resigned it for a better appointment, namely, Paymaster of the Land Forces. This office he held from 1768 to 1782. Rigby's most intimate friends, beyond the Russell family, were Lord Thurlow, the Marquis of Stafford, Lord Weymouth, and the Earl of Sandwich.

He resided at Mistley Hall, near Manningtree, Essex, and died at Bath, April 8th, 1788.

A half-length portrait, life size, the face seen in three-quarters turned towards the right looking at the spectator. Grey wig, white necktie, his shoulders covered with an ample blue mantle faced with spotted fur.

On the back of the wooden straining frame is written in a small hand, with common ink, "*Richard Rigby, Esq., of Mistley, in Essex, 1745.*"

On the back of the original canvas itself is painted largely and boldly—

*Ranelagh Berwick
after Eccardt
1745*

A small oval engraving exists of Mr. Rigby with the title of "Bloomsbury Dick" under it, published at St. John's Gate, in 1774. The original portrait of Richard Rigby, by Eccardt, belonged to Horace Walpole, and was sold at the Strawberry Hill Sale in 1842 for the sum of £3 12s. 6d. to Mr. Rodd, a well-known dealer.

Eccardt was a pupil of Vanloo and much patronised by Walpole. Many of his copies were at Strawberry Hill.

The name "Berwick," inscribed on the back of the canvas, is not a regular artist's signature but an offhand memorandum, and appears to have been written in error for "Barrett."

Ranelagh Barrett, who died in 1768, was a noted copyist and much patronised by Sir Robert Walpole, the Duke of Devonshire, and Dr. Mead. He excelled in his imitations of Rubens. See Walpole's "Anecdotes."

His friend, the Duke of Bedford, having died in 1771, Mr. Rigby commissioned Sir Joshua to paint his youthful successor with his brothers and Miss Vernon, as St. George and companions subduing the Dragon, which is now at Middleton Hall. These young people had a special interest both to Rigby and Reynolds, as the children of their valued friend, the Marchioness of Tavistock. See Leslie and Taylor's "Life of Sir Joshua," vol. ii., page 183. This picture was exhibited as "A Nobleman with his Brothers and a young Lady." A note on the same page of the work just quoted, adds, "He meant to leave it to the Duke of Bedford and told him to send for it; but owing to some scruple of delicacy, it was not claimed, and subsequently passed into the hands of Mr. Henry Drummond, of Albury Park, who gave it to the Countess Dowager of Jersey, whose husband's sister married Lord William Russell."

Canvas. 28½ in. × 24½ in.

259. SIR JOSHUA REYNOLDS, P.R.A. 1723—1792.

Painted by Himself.

Born at Plympton, in Devonshire; son of the Rev. Samuel Reynolds. Studied under Hudson, the fashionable portrait-painter in London. Accompanied Captain, afterwards Admiral, Keppel to Gibraltar, Algiers, and Minorca, whence he proceeded to pursue his studies in Italy. On the foundation of the Royal Academy of Arts in 1768, Reynolds was nominated President, and received the honour of knighthood. He died, unmarried, in Leicester Fields, and was interred in St. Paul's Cathedral.

A bust portrait, life-size, in plain yellow-brown coat, with white cravat and frill. His face, bare headed, is seen in three-quarters turned towards the right, looking at the spectator. The face here is comparatively youthful, and he does not wear spectacles as seen in the later pictures. Two pictures of him with a similar countenance, but wearing the black hat and D.C.L. gown of Oxford, are at Dover House and at Knole. The latter picture he himself presented to the Duke of Dorset in 1780.

Dr. Waagen, vol. iv., page 336, remarks on this picture: "Of feebleness of character than those known to me, but too high for an opinion."

*Wiffen, No. clxii.**Canvas. 24 in. x 18 in.*

260. UNKNOWN PORTRAIT. 1731.

R. PHILIPS, dated 1731.

Portrait, to the waist, life-size, within an oval, of a youthful smooth-faced gentleman, wearing a rich blue-coloured coat, white buttons, and white lace necktie. His face is seen in three-quarters turned towards the right. His hair is of dark grey, not very full, and parted in the middle over the forehead.

The picture is carefully signed on the background above his right shoulder,

*R. Philips. pinx:
1731.*

The painter of this picture appears to be Richard Philips, who was born about 1681, and died 1741. His son Charles was a very fashionable painter, and executed small whole-length figures which, like the elder Nollekens and even Hogarth, he grouped together and called "Conversation Pieces." Several of these are at Windsor. His small whole-length of Lady Betty Germain is at Knole in the apartments still retaining her name. Charles Philips was born 1708, married 1738, and died 1747.

Wiffen, No. xxxix.

Canvas. 29 in. x 24 in.

261. FRANCIS RUSSELL, FIFTH DUKE OF BEDFORD. 1765
—1802.

HOPPNER.

Grandson of the fourth duke, and son of the Marquis of Tavistock, killed 1767, by an accident in the hunting field. His mother, Elizabeth Keppel, died abroad, of a decline, the following year. He succeeded to his full dignities in 1771, when only six years of age. Educated at Westminster and Cambridge, he spent the remainder of the time to complete his majority by travelling on the continent. His political career, which belongs to the history of the country, and his steady development of schemes for the agricultural and social improvement of his fellow creatures, were cut short by an unexpected and sudden illness. He died unmarried.

The countenance of this Duke frequently occurs in Gillray's political caricatures.

Full-length figure, life-size, standing in peer's robes, advancing to the right. The face is seen in three-quarters to the right, looking at the spectator. His left hand supports his robes, and the right grasps a roll of paper. A curtain and column, with writing-table, occupy the right portion of the background, and an open landscape, seen through an arch, fill the remainder.

A somewhat similar picture is at Hampton Court, No. 961 of the Catalogue.

Engraved, half length, by W. T. Mote in Lodge's "Portraits," vol. xii., No. 225.

A fine mezzotint full-length engraving from this picture, by J. R. Smith, was published in 1799.

The Duke, when twelve years of age, was painted by Sir Joshua Reynolds, in 1777, with his brothers, Lord John (afterwards the sixth Duke, and father of Earl Russell), and Lord

William, and Miss Vernon, afterwards Mrs. Smith, as St. George and companions having slain the dragon. The latter picture has been engraved on a large scale by Valentine Green.

Wiffen, No. cxvii.

Canvas. 96 in. \times 59 in.

262. *The same person.*

FRANCIS RUSSELL, FIFTH DUKE OF BEDFORD. 1765
—1802.

In the Steward's Room.

A bust portrait. Face seen in three-quarters turned to the right.

Canvas. 30 in. \times 24 in.

263. WOBURN SHEEPSHEARING, IN 1804.

GEO. GARRARD, A.R.A.

A large picture, comprising eighty-eight portraits of Agricultural celebrities.

The scene lies in the farmyard of Woburn Park, showing the Exhibition room on the left, and the range of stables and chaff-mill in front.

The Duke of Bedford appears in the centre of the picture mounted on his favourite Irish mare, receiving a specimen of broadcloth manufactured from his own merino. Behind him rises a lofty column decorated with sculpture supporting a classic galley with furled sails, and the word COMMERCE inscribed beneath the vessel. The sculptured decorations of the column are twisted spirally as in the Trajan Column at Rome. On the side of the base or pedestal is clumsily written RUSSEL, and on the moulding above "SCIENCE." A distant view of Woburn and the surrounding hills is seen above the exhibition building, on the cornice of which is inscribed, "Erected by Francis, Duke of Bedford, in 1801." To the right in the foreground is seated Sir Joseph Banks, with Wm. Coke, M.P., Arthur Young, and Sir John Sinclair, standing by him, observing two men engaged in the art of sheep-shearing. Among the other portraits Samuel Whitbread, Esq., M.P., Lord Somerville, Duke of Clarence, and Joseph Lancaster are conspicuous.

A large aquatint engraving was executed from this picture by the artist himself, and inscribed, "Engraved and published by G. Garrard, A.R.A., 4, Queen's Buildings, Knightsbridge, May 31, 1811." The engraving deviates in several particulars from the original picture. In the picture the small belfry is wanting to the exhibition room, and the trees behind the central building are loftier and more dense. In the painting the distant group of standing figures to the left of the Duke of Clarence on horseback, are more artistic. Red drapery and a red cap hung upon the sheep pens in front, contribute a richness of effect and vary the forms.

In the engraving, although not at all indicated in the painting, the artist has introduced in the left-hand corner a group of figures and specimens of sculpture, with two very prominent figures of Lord William and Lord John Russell standing in front. Their apparent ages would not at all be suitable to these noblemen in 1804, when the picture was first painted.

The studies for these portraits, painted in oil colours upon paper, are preserved at Woburn Abbey in a volume containing many other studies from various persons afterwards combined in this picture by Mr. Garrard.

Purchased at Mr. Garrard's sale in London, December, 1870.

Canvas, 78 in. x 52 in.

264. MISS SARAH SIDDONS. 1775—1803.

SIR THOMAS LAWRENCE.

Daughter of the celebrated tragic actress. A writer in the "Gentleman's Magazine" at the time of her decease, 31st March, records that "Her countenance possessed an animated sweetness of character, highly expressive of that intelligence, benevolence and candour which were the prevailing features of her mind." Her attachment to Sir Thomas Lawrence and the unhappy circumstances of her death were communicated by Mrs. Arkwright to Mr. Greville. See his Memoirs, vol. iii., page 50.

The size of life, seen to below the waist, within an oval. The face is turned full upon the spectator. Plain white dress, close short sleeves, short waist, a pink and orange scarf round her neck. The body inclines, as if advancing, towards the left. Dark blue sky background. Of this picture, Dr. Waagen, vol. iii., page 466, observes that it is "one of his (Sir Thomas's) finest works."

Wiffen, No. lxxxi.

Canvas. 28 in. x 23 in.

265. PETER, EARL LUDLOW. 1730—1803.

SIR JOSHUA REYNOLDS, 1755.

After sitting as M.P. for Huntingdon, he was, at the age of twenty-five, created Baron Ludlow, of Ardsalla, county Meath, and in the year 1760 raised to an earldom. He was nominated Comptroller of His Majesty's Household. Married, in 1753, Frances, eldest daughter of Thomas, Earl of Scarborough.

Full-length standing figure, in white hussar or Hungarian costume, with round white hat and feather. The face is seen in three-quarters turned towards the left. The dress is white satin, embroidered with gold, and a short ermine-lined cloak over the left shoulder. He rests his right hand on the head of a magnificent dog seated beside him. The background is a wild and dark mountainous scene.

Very finely painted, with intensely powerful and well-massed shadows.

The picture was painted in 1755, as appears by Sir Joshua's own entry in his Sitter's book for February, 1755. "Mr. Ludlow and his dog."

Mr. Cotton, in the preface to his work on Sir Joshua Reynolds, which is dated Nov. 1856, page viii, states that a whole length of an officer and a large mastiff was lately purchased by the Duke of Bedford, and believed to be a work of Reynolds.

Canvas. 93 in. x 57 in.

266. MURROUGH O'BRIEN, FIFTH EARL, and afterwards MARQUESS OF THOMOND, K.P. 1724—1808.

POMPEO BATONI.

Created Marquess, December 29, 1800. He married secondly 25th July, 1792, Mary Palmer, niece of Sir Joshua Reynolds. In October, 1801, he was raised to the peerage of England as Baron Thomond of Taplow.

Half-length figure, life-size, in white satin hussar dress, with crimson cloak over the shoulders. His face is turned in three-quarters looking to the left. The right elbow raised. Hands not seen. This picture was brought from Cople House.

Canvas. 29 in. x 24½ in.

267. JOHN, SECOND EARL OF UPPER OSSORY, with his brother and sister, afterwards General the Honourable Richard Fitz Patrick and Lady Mary Fox. 1745—1818.

KNAPTON.

As children.

John Fitzpatrick was created Baron of Upper Ossory, in

England, 1794. His brother, Richard, was born 1749, and died 1813. Their sister, Lady Mary Fitzpatrick, married, in 1766, Stephen Fox, afterwards second Lord Holland, and died 1778.

Represented as children, full-length figures, life-size, playing in an open garden, with a summer-house and fountain in the background. Lady Mary, in a long pink frock, white apron, and frilled cap, supports her younger brother, dressed in a white frock and cap like a girl, standing in a fanciful gilt shell-shaped chariot, which the eldest boy is endeavouring to guide by a long red handle. The boy wears a grey suit and knee breeches. A spade and black hat lie on the ground in the right-hand corner. A coat of arms decorates the front of the car. Light admitted from the right-hand side. The action of the figures is spirited and original, and the picture may be regarded as one of the best specimens of Knapton's abilities.

This picture was sent by the Dowager Lady Holland from Amptill House to the Duke of Bedford.

Amptill Park, the seat of the Earl of Upper Ossory, was bequeathed by him to Lord and Lady Holland.

Canvas. 72 in. × 59 in.

268. KING GEORGE III. 1738—1820.

ALLAN RAMSAY.

Son of Frederick, Prince of Wales, born at Norfolk House, St. James's Square. Succeeded his grandfather, 1760. Married Charlotte, daughter of Charles, duke of Mecklenburg-Strelitz, 1761.

Died at Windsor Castle.

Painted when young; a full-length standing figure, in ermine robes and collar of the Garter over a yellow suit, resting his left hand on the ermine lining of his mantle. The right hand is placed on his hip. The face is seen in three-quarters to the left. A fluted column on tall pedestal and a pale red curtain compose the background.

This type of picture, as Ramsay was court painter from the commencement of the King's reign, and numerous copies were required for presentation, is very frequently to be met with. Both this and the succeeding portrait of the Queen are superior examples of the painter's ability.

Other good examples are to be seen at Knole, and in the National Portrait Gallery; the latter being reduced to half-lengths.

Canvas. 96 in. × 62½ in.

■

269. QUEEN CHARLOTTE. 1744—1818.

ALLAN RAMSAY.

Queen Consort of George the Third. Daughter of Charles Duke of Mecklenburg-Strelitz.

Whole-length, standing figure, the size of life, almost facing the spectator. Her dress is white and gold, with a profusion of lace about the sleeves. Her long ermine mantle descends to the left, and sweeps over her state chair, surmounted by a crown behind her. The Queen rests her right hand on a crown and sceptre placed on a cushion upon a scarlet-covered table to the right. A column and a richly panelled architectural recess form the background.

A companion picture to the former, and fully equal to it in artistic merit.

Canvas. 96 in. \times 62½ in.

270. CANOVA. 1757—1822.

SIR GEORGE HAYTER.

This great reviver of classic purity in Sculpture was born at Possagno, in the Venetian States. Studied under Ferrari, at Venice. In 1790 he proceeded to Rome, and received encouragement and patronage from Zuliani the Venetian. His monument to Ganganelli (Pope Clement XIV.) at once placed him in decided advance of his contemporaries. In 1802, he was invited to Paris by Napoleon, for whom he executed several portrait statues. In England, where he arrived in 1815, he received marked attention from the Prince Regent, and met with extensive patronage. On his return to Rome, the pope, with his own hand, inscribed his name in the Golden Volume of the Capitol, and he received the title of Marquess of Ischia. He died at Venice, and was buried at Possagno, in a church which he had himself founded.

To the waist, life-size, standing to the right and looking at the spectator. Bare-headed, with dark hair and a white neck-cloth. He wears a pale yellow or drab coat; his arms are folded, so as to show both hands. A large foot, sculptured in stone, is in the background. The light is admitted from the right-hand side.

Wiffen, No. clxxviii.

Canvas. 35 in. \times 29 in.

271. CHARLES STANHOPE, THIRD EARL OF HARRINGTON. 1753—1829.

Copied from SIR J. REYNOLDS by STROEHLING.

Bust portrait, life size, in armour, bareheaded, with a pale crimson sash and open collar. Head seen in three-quarters turned to the left. A fine study for the full-length picture, by Sir Joshua, is in the possession of Earl Stanhope at Chevening.

Canvas. 29 in. × 24 in.

272. JANE FLEMING, COUNTESS OF HARRINGTON. Died 1824.

Copied by J. R. POWELL, from SIR J. REYNOLDS in 1852.

Daughter of Sir Michael Fleming, Bart. Married in 1770, to Charles, third Earl of Harrington.

A small picture. A full-length standing figure. Her face, seen completely in profile, is turned to the right. She wears a long white dress, with pink and white feathers in her hair, and advances to the right and holds forth a wreath. A cluster of trees appears behind to the left. Signed,

J R POWELL
1852

The original, painted by Sir Joshua Reynolds in 1779, belongs to the Earl of Harewood. It is engraved in mezzotint by Valentine Green.

Canvas. 37 in. × 24 in.

273. HENRY BONE, R.A. 1755—1834.

HARLOW.

The distinguished enamel painter. Born at Truro, in Cornwall. He was at first apprenticed to a china manufacturer at Bristol. In London, where he arrived in 1779, he began by painting brooches and watch-cases for jewellers. An enamel portrait of his wife exhibited at the Royal Academy in the following year, led at once to a more extended sphere of occupation. In 1800, he was appointed enamel painter to the Prince of Wales, an office which he retained successively to George III., George IV., and William IV. As a copyist, and rendering the distinctive points and merits of original pictures by the greatest masters, Bone may certainly be held to stand without a rival. He was elected a Royal Academician in 1811.

In 1812 he exhibited enamels after the portraits of Courtenay,

Earl of Devon, and Sir Philip Sidney (Nos. 408 and 402 of Royal Academy Catalogue), and, in 1814, the Earl of Southampton (No. 479), from pictures at Woburn Abbey.

A small oval picture.

He is represented in full face, wearing a dark close-buttoned coat and white neck-cloth, and grey hair sprinkled with white. The eyes are full of vivacity. Admirably painted on a mahogany panel.

Wiffen, No. cxiv.

Panel. 14 in. \times 11 in.

274. LORD JOHN RUSSELL, afterwards SIXTH DUKE OF BEDFORD, K.G. 1766—1839.

SIR WILLIAM BEECHEY.

Son of Francis, Marquess of Tavistock, brother of the fifth Duke, whom he succeeded in 1802. Married firstly at Brussels, 1786, Georgina Elizabeth Byng, second daughter of Viscount Torrington. Married secondly, 1803, Lady Georgina Gordon, daughter of Alexander, fourth Duke of Gordon. Appointed in 1806, Lord Lieutenant of Ireland.

Taken when young. A bust picture in dark brown coat with raised collar. Loose flowing, powdered hair and white cravat. His smooth youthful face is seen in three-quarters, turned towards the left. The pale blue collar of a waistcoat may be observed beneath the tie of his cravat.

In a frame with an oval spandril.

Canvas. 28½ in. \times 24 in.

275. *The same person.*

JOHN RUSSELL, SIXTH DUKE OF BEDFORD, K.G.
1766—1839.

HOPPNER.

A half-length standing figure, the size of life, in Peer's robes over a purple velvet coat, resting his left hand on some papers on a green-covered table. His face is seen in three-quarters, turned to the right, and the eyes are bent in the same direction. He wears a white cravat, and the head is very bald. Some agricultural prize medals lie on the table. A richly-coloured picture, with the powerful shadows characteristic of the painter.

The shaft of a column appears behind the figure, with sky on each side. A red curtain is in the upper right-hand corner.

A portrait of the Duke of Bedford was exhibited at the Royal Academy, by Hayter, in 1819. No. 47 of the Catalogue.

Canvas. 49 in. \times 39½ in.

276. *The same person.*

JOHN RUSSELL, SIXTH DUKE OF BEDFORD, K.G.
1766—1839.

SIR GEORGE HAYTER.

A full-length, standing figure, life-size, in robes of the Garter. His head is bald, and turned in three-quarters towards the left; the eyes looking in the same direction. He rests his left hand on the hip, and holds with the right a hat and white plumes. A roll of paper on table to the left, bearing the signature "*George Hayter, pinxit 1833.*" Light admitted from the right hand. In the background is the interior of a chapel, probably St. George's Chapel at Windsor. A good picture, with rich brown shadows.

Canvas. 100 in. \times 66½ in.

277. GEORGIANA GORDON, DUCHESS OF BEDFORD. 1781—
1853.

MRS. CARPENTER, dated 1839.

Second wife of the sixth Duke of Bedford. Fifth daughter of Alexander, fourth Duke of Gordon. Married, 1803.

A small square picture. Figure seen to the waist. Light blue dress bordered with white lace. A rich red shawl over her left shoulder, held by her right hand. Face seen in three-quarters, turned to the left. Painted in mellow tones with great clearness and delicacy.

Panel. 11 in. \times 9 in.

278. ARTHUR WELLESLEY, DUKE OF WELLINGTON,
attended by LORD GEORGE WILLIAM RUSSELL,
1769—1852. 1790—1846.

SIR GEORGE HAYTER.

Presented by Lady William Russell to John sixth Duke of Bedford.

Fifth son of Richard, first Earl of Mornington. Married, in 1806, the Hon. Catherine Pakenham, third daughter of Edward Michael, Lord Longford.

Lord George William Russell, G.C.B., second son of John, sixth Duke of Bedford, served as aide-de-camp to the Duke of Wellington. Exhibited at the Royal Academy in 1820 (No. 31), with the following description: "Portrait of His Grace the Duke of Wellington resting by his horse Copenhagen, attended by his "Aide-de-Camp, Lord George William Russell."

A large equestrian picture, with figures the size of life. The Duke standing in the centre on a rocky ground, looking towards the right, rests his right hand, with the military hat and plume, on the shoulder of his brown charger, said to be Copenhagen. The Duke wears a short white cloak over a plain dark-blue frock coat, and a white neck-cloth. Lord George William, in scarlet uniform, as if having just received orders from his commander, is seen galloping away down the hill. A richly ornamented tent is on the left, and the rest of the scene is composed of a wild, open, and mountainous country, and gloomy sky. To the right appears a burning town under a heavy cannonade.

Wiffen, No. lxiii.

Canvas. 108 in. \times 93 in.

279. EARL RUSSELL, K.G. Born 1792.

SIR GEORGE HAYTER, 1832.

Lord John Russell, third son of John, sixth Duke of Bedford, and of Georgina Byng, his first wife. Created Earl Russell, July 30, 1861.

Half-length standing figure, seen nearly in full face, wearing a yellow-brown coat and black velvet collar. He holds a scroll in his right hand, and supports his elbow with the other hand. A stone column and red drapery to the left.

Inscribed on the paper :

REF
Schedule
A

Signed by the artist in the left-hand corner—

George Hayter Pinxit
1832—

Wiffen, No. lxxxiv.

Canvas. 35 in. \times 27½ in.

There is at Longleat a portrait of Lord John Russell as a young man in Vandeyck costume by Sanders, and another is at Holland House.

280. *The same person.*

EARL RUSSELL, K.G. Born 1792.

SIR FRANCIS GRANT, P.R.A.

Whole-length figure, the size of life, standing, turned towards the left, wearing a dark frock coat and black stock fitting close round the neck. Face seen turned in three-quarters and looking towards the left. A dark red table, with papers lying on it, is behind him. The scroll in his right hand is inscribed

FORM-BILL
1832

The other hand is concealed behind his back.
The light is admitted from the right-hand side.

Canvas. 78 in. \times 43½ in.

281. LORD COSMO-GEORGE RUSSELL AS A CHILD.

SIR GEORGE HAYTER, 1819.

A naked child on a green turf, looking at the spectator, caressing and feeding a goat. His right hand rests on the goat's back. Sky background; distant trees to the right.

Exhibited at the Royal Academy, 1819. No. 471 of Catalogue.

Inscribed on the back of the canvas—

Lord Cosmo Russell
ætat sue 13 months
G. Hayter. M.A.S.L.
1819

Major Lord Cosmo-George Russell, son of the sixth Duke of Bedford, by his second marriage, was born July, 1817, and married in 1851 Annie, daughter of J. G. Norbury, Esq.

Canvas. 2 ft. 8½ in. \times 2 ft. 3½ in.

282. LORD ALEXANDER GEORGE RUSSELL AS A CHILD.

SIR GEORGE HAYTER, 1825.

Dressed in a short white frock with blue sash and bows, seated upon a crimson shawl spread on the ground, caressing an Italian greyhound. The face, very pleasing, is turned towards the spectator, but the arrangement of the hair and the coral beads round the neck impart a very girlish character to the figure. Trees in the background. The base of a column, on the right, is inscribed—

*George Hayter
pinxit
1825*

The artist's name is also repeated in white chalk on the back of the canvas.

Colonel Lord Alexander, son of the sixth Duke of Bedford, by his second marriage, was born 1821, married 1844, Anne Emily, daughter of Sir Leonard W. Holmes, Bart. ; appointed aide-de-camp to the Governor-General of Canada in 1847; made Lieut.-Col. rifle brigade in 1858, and colonel in the army 1861. Knight of the Turkish Order of the Medjidie.

Canvas. 2 ft. 11½ in. × 2 ft. 3½ in.

283. LADY RACHEL EVELYN RUSSELL, afterwards LADY EVELYN BUTLER. Born 1826.

MRS. CARPENTER, dated 1839.

Third daughter of John, sixth Duke of Bedford. Married, 1856, Lord James Wansford Butler, third son of James, first Marquis of Ormond.

At the age of 13. A small square picture. Seen to the waist, dressed in a plain white frock, with Scotch plaid sash. Face turned in three-quarters to the right. Blue sky background..

Panel. 9 in. × 7 in.

284. THOMAS GRAHAM, BARON LYNEDOCH. *Ætat.* 90.
1750—1844.

JOHN PRESCOTT KNIGHT.

Inscribed on the back of the picture :

*" Lord Lynedoch in his ninetieth year ; painted by Knight
" for Sir Richard Clarges, given to Hastings Russell by
" Lady Clarges, December, 1864."*

The size of life; seen to the waist, seated in square-backed chair facing the spectator, resting his right hand on a walking cane. Hands covered with grey gloves. White shining silvery hair, black neckerchief, and turn-down collar. Plain black coat, buttoned and shewing yellow waistcoat, and white frill to shirt. Vigorously painted, with rich brown well-massed shadows.

Canvas. 36 in. × 28 in.

285. SAMUEL ROGERS. 1762—1855.

SIR GEORGE HAYTER, *in* 1821.

The author of "The Pleasures of Memory," "Italy," and "Human Life." Mr. Rogers formed a valuable collection of works of art, and was universally known and sought for his literary and artistic tastes.

A bust portrait, life-size, with the face turned in three-quarters to the left; wearing a modern black hat, and a white cravat. His coat collar is trimmed with rich brown fur. An effective picture.

Dr. Waagen, vol. iii., page 465, recognised this portrait as "a very good likeness
" of Mr. Rogers, the poet, who had shown me so much kindness."

Inscribed on the back of the canvas—

*Samuel Rogers Esq^r
Poet
by G Hayter m.a.s.L
1821*

Wiffen, No. clxiii.

Canvas. 24 in. × 18 in.

286. FRANCIS RUSSELL, SEVENTH DUKE OF BEDFORD, K.G.
1788—1861. As MARQUESS OF TAVISTOCK.

Painter unknown.

A square picture, enlarged from miniature.

Youthful figure and handsome countenance. Seen to the waist, the size of life. In fancy Van Dyck costume, lace collar and tassels, grey dress, with crimson cloak covering the arms, resting his right hand on a book, with coronet and armorial device stamped on the side. His face is turned in three-quarters to the left, looking in the same direction. Smooth face, rich dark hair. The letter T surmounted by a marquess's coronet, is in the upper left-hand corner.

Canvas. 30 in. × 25 in.

287. FRANCIS RUSSELL, SEVENTH DUKE OF BEDFORD, K.G.
1788—1861.

FRANK STONE.

To the waist, life-size, seen within an oval, in peer's robes with large ermine cape. Bald-headed ; face seen in three-quarters to the right.

Canvas. 29 in. × 24 in.

288. *The same person.*

FRANCIS RUSSELL, SEVENTH DUKE OF BEDFORD, K.G.
1788—1861.

CATTERSON SMITH.

Life-size, half-length bald-headed standing figure, in robes of the Garter, turned towards the left, resting his right hand on a sculptured pedestal, with black hat and plumes lying on it. His left hand supports the blue mantle. He wears the collar of the Garter. No coronet is introduced.

Light is admitted from the right-hand side. Plain dark background.
Engraved in mezzotint by George Zobell in 1863.

Canvas. 49½ in. × 40 in.

289. *The same person.*

FRANCIS RUSSELL, SEVENTH DUKE OF BEDFORD, K.G.
1788—1861.

STEPHEN PEARCE, dated 1859.

A small square picture; a study for the picture of the Oakley Hunt, in the possession of Colonel Higgins, at Piet's Hill. Mounted on a standing white horse, resting both hands on the saddle; in a red hunting coat and black hat. Face seen in profile to the left. Hounds standing round, looking up. Park and dull sky in the background. Light admitted on the figure from the right-hand side.

Signed in front on the left, in vermilion red letters—

Stephen Pearce 1859

The picture was exhibited at the Royal Academy in 1859.
No. 640 of the Catalogue. It has been engraved in mezzotint.

Canvas. 29½ in. × 25 in.

290. ANNA MARIA STANHOPE, DUCHESS OF BEDFORD.
1783—1857.

G. PROCTOR.

As a child.

Eldest daughter of Charles, third Earl of Harrington; married 1808, Francis, Marquess of Tavistock, afterwards seventh Duke of Bedford.

Full-length standing figure, in fancy costume of the period of Sir Joshua Reynolds, facing the spectator and wearing a white lace cap and a necklace of red coral beads. Her dress of pale crimson is open in front, showing a petticoat of handsome white lace. Her right hand is raised to her waist, holding a sprig of jessamine. The sleeves are richly trimmed with white lace.

There is a fine drawing of this lady, as Hebe, by Cosway, in 1800, inscribed "The Rt. Honble. Lady Anna Maria Stanhope." It has been engraved by Cardon.

Canvas. 36 in. × 28 in.

291. *The same person.*

ANNA MARIA STANHOPE, DUCHESS OF BEDFORD.
1783—1857. As MARCHIONESS OF TAVISTOCK.

Painter unknown.

A square picture, enlarged from a miniature.

A graceful figure, the size of life, seen to the waist, in white satin. She looks over her left shoulder at the spectator. Her long dark brown hair falling down her back is decorated on the crown of the head with a brilliant crimson ornament. A belt of rubies and pearls passes over her shoulder. The background is composed of a green curtain. In the upper left-hand corner are the letters A. M. T., surmounted by a coronet.

Companion picture to No. 286.

Canvas. 30 in. × 25 in.

292. *The same person.*

ANNA MARIA STANHOPE, DUCHESS OF BEDFORD.
1783—1857.

FRANK STONE.

An oval picture, life-size, seen to the waist. The face is represented nearly in profile, turned to the left, wearing an ornamental black head-dress edged with pearls, and the hair dressed in ringlets. Her right hand is raised holding a mask.

Canvas. 29 in. × 24 in.

293. *The same person.*

ANNA MARIA STANHOPE, DUCHESS OF BEDFORD.
1783—1857.

CATTERSON SMITH.

As Marchioness of Tavistock, a half-length, standing figure, the size of life, in coronation robes, represented as if advancing to the right. A bracelet containing a miniature of Queen Victoria is on her right arm. Her left hand holds a coronet, the other raises her robe. A black ribbon, with diamonds, encircles her neck.

Canvas. 49½ in. × 40 in.

294. WILLIAM LORD RUSSELL, afterwards EIGHTH DUKE
OF BEDFORD. Born 1809. Died 1872.

As a child.

A square picture ; smaller than life. An almost naked child, seated on a blue cushion with gold tassels, holding grapes towards the left. A dove is perched on a wall to the left, and three peaches and a bird are in a basket beside him, which is of the classical form called Calathus. A bee has settled upon one of the peaches.

Canvas. 24 in. × 20 in.

295. *The same person.*

WILLIAM LORD RUSSELL, afterwards EIGHTH DUKE OF
BEDFORD. Born 1809. Died 1872.

In fancy costume ; enlarged from a miniature. Life-sized figure, seen to the elbows, wearing a green dress, looking over his left shoulder to the spectator. He holds a black hat and feathers in his hand.

The picture is inscribed "Lord Russell in his Montem dress. 1823."

296. *The same person.*

WILLIAM RUSSELL, EIGHTH DUKE OF BEDFORD.
Born 1809. Died 1872.

FRANK STONE.

An oval picture ; a bust portrait, the size of life. The face seen in three-quarters, turned towards the right, and looking in the same direction. His dark brown coat fits closely to the neck.

Canvas. 29 in. × 24 in.

297. SIR GEORGE HAYTER. 1792—1871.

Painted by Himself.

Bust portrait, life-size ; in fancy costume. The smooth face is seen in three-quarters turned towards the right, looking at the spectator over his right shoulder. He wears a broad white collar and a crimson mantle.

Panel. 22 in. × 18 in.

298. PRINCESS VICTORIA, now QUEEN. Born 1819.

When about nine years old.

W. FOWLER.

An oval picture. The size of life, seen to the waist. The face turned in three-quarters, and looking up towards the left. Her white frock is trimmed with lace, a pink sash and a satin bow on her right shoulder. The arm is partly covered with ermine. She holds a black hat and white feathers in her right hand. A similar picture painted by Fowler, and dated 1827, is at Claremont.

Engraved in 1830 by Golding.

Canvas. 30 in. x 25 in.

299. QUEEN VICTORIA. Born 1819.

W. FOWLER.

An oval picture, bust portrait, the size of life, wearing a crown of diamonds. Her face, seen in three-quarters, is turned towards the left. The eyes are raised. White dress, broad blue ribbon. Her left arm covered with ermine; the right hand supporting the crimson mantle.

Canvas. 29½ in. x 24 in.

300. FRANCIS CHARLES HASTINGS RUSSELL, PRESENT AND NINTH DUKE OF BEDFORD. Born 1819.

GEORGE RICHMOND, R.A. 1869.

Life-size, in a grey coat, seen to the knees. Face nearly in profile to the right. Seated in a red arm-chair, holding a sealed document with both hands. Curtain, books, and inkstand behind him.

Signed, G. R. 1869, in left-hand lower corner.

Inscribed on the back of panel :—

“1869. Hastings Russell, æt. 49. Elected member for Bedford County, 1847.

“Painted by Geo. Richmond, R.A.”

301. *The same person.*

FRANCIS CHARLES HASTINGS RUSSELL, PRESENT AND NINTH DUKE OF BEDFORD. Born 1819.

HENRY T. WELLS, 1874.

As Colonel of the Bedfordshire Rifle Volunteer Corps.

A half-length figure, the size of life, in grey uniform and cloak, standing to the left, holding a sabre in his left hand, the right being placed against the girdle. The

face is seen nearly in profile towards the left. His cap and field-glasses lie on a bank in the left-hand corner. The background represents an encampment near the monument in Ampthill Park. The light is admitted from the right-hand side.

Signed in black letters on the dark ground in left-hand corner—

“Henry T. Wells, 1874.”

Canvas. 54 in. × 43 in.

302. ELIZABETH SACKVILLE-WEST, PRESENT DUCHESS OF BEDFORD.

R. BUCKNER, in 1865.

In court mourning for the Queen of the Netherlands, 28th March, 1865, with badge as bridesmaid to Queen Victoria.

Lady Elizabeth Sackville West, eldest daughter of George, fourth Earl De la Warr; born 1818; married, Jan. 18, 1844, Francis Charles Hastings Russell, the present Duke of Bedford, eldest son of Lord George William Russell, second son of John, sixth Duke of Bedford.

A dignified whole-length figure, the size of life, attired in black velvet trimmed with ermine, walking towards the right and looking at the spectator over her right shoulder. Jewelled tiara and heron's feather blended with the hair. Both hands joined, holding a fan and lace handkerchief. Shield of arms, Russell impaling Sackville-West, in the upper right-hand corner. Inscribed—

“Bridesmaid to Queen Victoria.”

and signed,

*R. Buckner
1865.*

* * Note with reference to the heron's feather forming part of the head-dress :—

“The Archduchess Christine of Austria, governor of the Netherlands, gave Lady John Russell this Heron's feather as a wedding present. Lord Torrington, her father, was Minister at Brussels. John, Duke of Bedford, gave it to Mrs. Seymour, who gave it to Lady William Russell, who gave it to Lady Elizabeth, 23rd Sept., 1868.”

Canvas. 96 in. × 59 in.

B U S T S.

BUSTS.

312. KING CHARLES I. 1600—1649.

Probably by FANELLI.

A bronze bust, dated on the base 1647.

Of this bust several repetitions are known ; some of the best are at Oxford, and a very fine one at Wentworth Wood House (Earl Fitzwilliam's).

313. CHARLES JAMES FOX. Born, 1749 ; died, 1806.

Bronze.

314. WILLIAM WINDHAM. Born, 1750 ; died, 1810.

NOLLEKENS, 1737-1823.

To the shoulders. No drapery. The face is turned towards his left shoulder, and the eyes looking in the same direction. Hair long, and brushed back. The eyeballs are indicated. Inscribed at the back—

*Nollekens F.^t
1813.*

315. WILLIAM WINDHAM GRENVILLE, created BARON GRENVILLE, 1790. Born, 1759 ; died, 1834.

NOLLEKENS, 1737-1823.

Open neck, and drapery round the shoulders. The face is turned towards his right shoulder. Two moles on the cheek are individual characteristics. Short whiskers. The eyeballs are indicated.

316. THOMAS WILLIAM COKE, OF NORFOLK, created EARL OF LEICESTER, 1837. Born, 1754; died, 1842.

J. FRANCIS.

Drapery crossing the chest, from his left shoulder, over a garment. The neck is bare. A mole on the lower part of his right cheek.

317. H.R.H. THE DUKE OF SUSSEX. Born, 1773; died, 1843.

C. PROSPERI, dated 1811.

A terminal bust, on a square plinth. No drapery. The chin is slightly raised. Inscribed in the front:

"DUKE OF SUSSEX."

318. *The same person.*

H.R.H. THE DUKE OF SUSSEX. Born, 1773; died, 1843.

319. LORD GEORGE WILLIAM RUSSELL. Born, 1790; died, 1846.

WESTMACOTT, 1775-1856, dated 1843.

Drapery enveloping the chest with the end falling from his right shoulder. The neck is open. Star of the Order of the Bath on his left breast, and military medal of Toulouse.

320. GEORGE BYNG, M.P. FOR MIDDLESEX. Born, 1764; died, 1847.

WESTMACOTT, 1775-1856, dated 1846.

Massive drapery passed round the neck and joined in front. The neck is bare, but not so much exposed as in the other busts. Inscribed round the lower part of the pedestal:

"GEORGE BYNG, ESQ."

321. ARTHUR, DUKE OF WELLINGTON. Born, 1769; died 1852.

NOLLEKENS, dated 1813.

To the shoulders. No drapery. The face turned towards his right, and looking in the same direction. The eyeballs are marked. Inscribed at the back :

*Nollekens F.^t
1813.*

322. ANNE MARIA STANHOPE, DUCHESS OF BEDFORD.
Born, 1783; died, 1857.

HENNING.

Wearing a small tiara, with the hair in curls at the sides. The head is turned towards her left shoulder. Her dress is open, with small buttons down the left sleeve.

323. ANNE MARIA STANHOPE, DUCHESS OF BEDFORD.
Born 1783; died, 1857.

CAMPBELL.

The hair dressed in a simpler style with side curls. Face turned to her left. The garment covering her bosom is of a thin striped Indian texture. The eyeballs are indicated. Inscribed at the back :

CAMPBELL Sc

324. FRANCIS, SEVENTH DUKE OF BEDFORD. Born, 1788; died, 1861.

R. WESTMACOTT, JUN., 1799-1872, dated 1847.

The Star of the order of the Garter upon the drapery covering his left shoulder. The face is turned to his right. Inscribed round the pedestal of the bust :

“ÆS : ALIENVM : A : MAJORIBVS : SVIS : GRANDE : CONFLATVM : DISSOLVIT.”

325. LORD JOHN RUSSELL, created EARL RUSSELL, 1861.
Born 1792.

R. WESTMACOTT, JUN., *dated* 1843.

Full drapery covering the shoulders, the uppermost portion lying over his left shoulder, but the end not seen. Face turned towards his right.

326. THE REV. LORD WRIOTHESLEY RUSSELL. Born, 1804.

R. WESTMACOTT, JUN., *dated* 1844.

Sacerdotal garment like a surplice, leaving the neck uncovered. An outer robe covering the shoulders.

327. WILLIAM, MARQUESS OF TAVISTOCK, afterwards
EIGHTH DUKE OF BEDFORD. Born, 1809.

R. WESTMACOTT, JUN., *dated* 1844.

Drapery wrapped round the shoulders, with the end hanging from the left shoulder. A belt crosses his under garment. The face is turned towards his left. The ears are almost concealed by his long full hair.

328. THE RIGHT HON. SIR JOHN FOSTER, afterwards BARON
ORIEL. The last Speaker in the Irish Parliament. 1740—1828.

Eldest son of Anthony Foster, Chief Baron of the Exchequer, and Elizabeth Burgh. Elected Speaker of the House of Commons in Ireland, 1785 ; created Baron Oriel, 1821 ; died 1828.

Drapery, showing an under garment, passing round the shoulders and terminating on his left side. The neck is bare, and the face with animated expression turned towards his right. The eyeballs are indicated. The forehead deeply furrowed, and the eyebrows bushy ; very animated expression. Apparently executed in Terracotta and painted.

329. THOMAS COKE, Esq., OF NORFOLK, afterwards EARL OF LEICESTER. Born, 1754; died, 1842.

Drapery descending from his left shoulder. On a round stand inscribed—

"COKE OF NORFOLK."

330. LORD AND LADY SOUTHAMPTON. 1804—1872.

BEHNES, 1827.

A group modelled in plaster of Paris. Half-length figures the size of life. The lady places her right hand on his head, and his left hand passes round her waist. In classical costumes. Inscribed—

W. BEHNES.
Sculptor
LONDON. 1827.

Charles Fitzroy, third Baron of Southampton, born 25th Sept., 1804. Married first 1826, Harriet, daughter of the Hon. Henry Fitzroy Stanhope, son of the second Earl of Harrington, and cousin of the Duchess of Bedford. She died 23rd October, 1860.

331. FRANCIS CHARLES HASTINGS RUSSELL, THE PRESENT AND NINTH DUKE OF BEDFORD. Born, 1819.

R. WESTMACOTT, JUN., dated 1864.

A terminal bust, on a square plinth. Drapery crossing the chest, and thrown forward over his right shoulder. Double pointed beard on chin; no moustaches. Inscribed round the lower part of pedestal:

"ΠΑΥΤΕΙΣ : ΤΑ Δ, ΑΛΛΑ ΜΗ ΔΟΚΕΙΣ ΕΤΝΙΕΝΑΙ."

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CATALOGUE
OF THE
PICTURES AT WOBURN ABBEY.



A
DESCRIPTIVE AND HISTORICAL
CATALOGUE
OF THE
PICTURES AT WOBURN ABBEY.

PART II.
COMPRISING
IMAGINARY SUBJECTS, LANDSCAPES, MINIATURES,
DRAWINGS, AND ENAMELS.

ARRANGED UNDER THE NAMES OF THE ARTISTS, WITH BIOGRAPHICAL NOTICES
INCORPORATED, AND GENERAL INDEX.

BY GEORGE SCHARF, F.S.A.,
KEEPER AND SECRETARY TO THE NATIONAL PORTRAIT GALLERY.

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Catalogue

OF THE

PICTURES AT WOBURN ABBEY.

* * *The terms right and left signify those of the Spectator; excepting when applied to the hands of a person represented. The difference is then observed with especial care.*

G. S.

SIR WILLIAM ALLAN.

1782—1850.

Born at Edinburgh, where, as well as afterwards in London, he was a fellow-student of Wilkie. He started for Russia in 1805, and, after a disastrous voyage, arrived at St. Petersburg, where he met with considerable success. On returning in 1815 from a journey in Tartary and Turkey, he exhibited a picture in London of "Circassian Slaves," now in the possession of the Earl of Wemyss. He was elected A.R.A. in 1825. In 1830 he returned to the Continent, and in 1834 visited Spain. In the following year he was elected Royal Academician, and in 1838 became President of the Royal Academy of Scotland, and succeeded Wilkie as Her Majesty's "Limner for Scotland." He received the honour of knighthood in 1842. He died at Edinburgh. One of his best pictures is Sir Walter Scott (the last portrait for which he sat) in his library at Abbotsford. It is now in the National Portrait Gallery.

332. (385.) DEATH OF THE REGENT MURRAY—January 23rd, 1570.

He was shot, in riding through the high street of the town of Linlithgow, on the 23rd January, 1570, by James Hamilton of Bothwellhaugh, and died within a few hours after.

* B

The scene is laid in the High Street. The Regent lies on the ground in the centre, supported by his attendants. An armed soldier points to the window whence the gun was fired. Women and children are crowding up some steep stone steps on the extreme right. Men with crowbars are already endeavouring to force open the door beneath the window on the extreme left.

This picture was exhibited at the Royal Academy, Somerset House, in 1825, No. 8 of the Catalogue. It was purchased for 800 guineas by the Duke of Bedford, and procured for the painter his election as an Associate of the Royal Academy. In a letter which the artist addressed to Philips, the portrait painter, and dated 10th Nov., 1824, he says, "I have disposed of the Regent Murray to the Duke of Bedford."

Signed below the dog in the left-hand corner.

W. Allan
1825

The following was the description printed by the artist in the Royal Academy Catalogue, No. 8:—

"Bothwellhaugh had owed his life to the Regent's clemency, but his estate had "been bestowed upon one of the Regent's favourites, who turned out his wife "naked in a cold night into the fields, where before next morning she became "furiously mad, and from that moment he vowed to be revenged. He resolved at "last to wait at Linlithgow, through which the Regent was to pass. He took his "stand in a wooden gallery, and hung up a black cloth that he might not be "observed; the Regent proceeded along the street; and the throng of people "obliging him to move slowly, gave the assassin time to take so true an aim, that "he shot him with a single bullet through the lower part of his belly, and killed "the horse of a gentleman who rode on his other side. His followers instantly "endeavoured to break into the house whence the blow had come, but before it "could be forced open Bothwellhaugh who had had a fleet horse in readiness "behind, was already far beyond the reach of pursuit."—See Robertson's *History of Scotland*.

It was exhibited in 1857 at the Manchester Art-Treasures Exhibition, No. 414 of the Catalogue.

Panel. 64 in. x 40 in.

RICHARD PARKES BONINGTON.

1801—1828.

Figure and landscape painter. Born near Nottingham. Went to Paris when 15, and studied in the Louvre, and under Baron Gros. In 1822 he visited Italy, and in 1826 exhibited two views on the French Coast at the British Institution. Died of consumption in London. Buried at Pentonville Church. His pictures now command very high prices.

333. (381.) VIEW ON THE COAST OF NORMANDY.

Low sea horizon, sandy coast. A girl seated with a child beside her, wearing a red hood. Fish strewn on the sand. Children with baskets. *Engraved by G. LEWIS.*

Bonington exhibited a picture, "A Scene on the French Coast," at the Royal Academy in 1827, No. 373 of the Catalogue.

Canvas. 38 in. × 25 in.

JAN BOTH.

1610—1650.

Jan Both, the eminent landscape painter, was born at Utrecht. He studied under Bloemart, but was influenced by the works of Claude. He was constantly associated in the production of his pictures with Andrew, his brother.

334. (329.) LANDSCAPE WITH FIGURES.

Painted in the School of BOTH.

28½ in. × 22 in.

SIR AUGUSTUS WALL CALLCOTT, R.A.

1779—1844.

Born at Kensington. Distinguished for the refinement and calmness of his landscape compositions. He was in his boyhood one of the choristers at Westminster Abbey, and encouraged in the pursuit of painting by Hoppner, who had himself first been a singer at the Chapel Royal. His best figure composition was "Raphael and the Fornarina," exhibited in 1837. In the same year he was knighted and appointed keeper of the Royal pictures. He died at Kensington. His brother was the distinguished musical composer.

335. (383.) VIEW ON THE SCHELDT, NEAR ANTWERP.

"A large sea-piece, on the coast, numerous well-designed figures."—Dr. Waagen, vol. iii., page 466. "An admirable picture of his best time."—*Ibid*, vol. iv., page 331.

A broad expanse of calm water, with well-grouped sailing boats, and a distant view of a

church, with a flat-headed tower, in the centre. Rays of sunlight descend from the left. A tall boat laden with passengers forms the principal feature of the picture to the right of the centre. The figures are painted with remarkable care, and exhibit admirable studies of national character. Conspicuous, in front, is a passage-boat rowed by a man in red, conveying three women, namely, an old woman and a girl, seen in profile, with provisions, and a woman in a green-lined hat with a baby. A dog is at the stern. The man is putting off his boat by a post rising from the water. The artist's name is inscribed, without a date, at this end of the boat, "A. W. CALLCOTT."

Exhibited in 1857 at the Manchester Art Treasures Exhibition, No. 207 of the catalogue.

Canvas. 78 in. × 54 in.

ANTONIO CANAL, called CANALETTO.

1697—1768.

Born at Venice. Originally, like his father, Bernardo Canal, a scene-painter. Studied at Rome. Best known by his masterly and vivid delineations of his native city. He made use of the camera obscura. In depicting the buildings and canal effects of Venice, he had been preceded by Luca Carlevaris, born at Udine in 1665; but the works of the last named are more elaborate and laboriously finished, with an ashen grey atmosphere. The figures in Canaletto's pictures were sometimes painted by Tiepolo. Many of his Italian views are in the Royal Gallery at Windsor, having been procured direct from the artist's easel by the English Consul at Venice, Mr. Smith, a known connoisseur and collector of works of art. Canaletto came to England in 1746. His London views are highly prized. He painted a view of the interior of King's College Chapel, Cambridge. In the deanery at Westminster is a fine view by him of the west end of Westminster Abbey. He also painted Northumberland House and Windsor Castle. Canaletto died at Venice.

Many of the following views of Venice have been spiritedly engraved by ANTONIO VISENTINI, in an oblong folio volume, consisting of 38 plates, divided into three parts. They were published at Venice in 1754.

Visentini was born at Venice, 1688, and began by devoting himself to the study of architecture. He afterwards painted architectural subjects and views of Venice under Canaletto's own guidance, and finally produced these effective engravings, which exceed all other as transcripts of his master's peculiar style. He died at Venice, 1782, in his 94th year.

VIEWS OF VENICE.

The twenty-four views of Venice hereinafter described were painted for John, fourth Duke of Bedford, by Antonio Canaletto.

When Bedford House, Bloomsbury Square, was pulled down in the year 1800, these pictures were removed to Woburn Abbey.

With the exception of two, Nos. 345 and 357, they are of uniform dimensions.

In all these views the skies are of an equal, soft, clear blue, occasionally with light fleecy clouds; but every scene is painted under the influence of a bright sunlight, producing deep shadows either to the right or to the left. Out of the twenty-four, only seven pictures have no water in the foreground. None exhibit either a sunset, moonlight, or evening effect.

The water invariably partakes of a greenish blue tint.

The figures, perhaps by Tiepolo, are very well painted, and with less of the round blotches of colour upon them than may be observed in many other of Canaletto's accredited works.

The linear perspective is invariably accurate, although the obviously ruled lines in some parts of the buildings remind the spectator of the architectural delineations of David Roberts.

336. (344.) ENTRANCE TO THE ARSENAL.

The Arsenal of Venice was once the finest and largest in Europe; it is celebrated by the verse of Dante as much as by the exploits of the fleets which were there constructed. The towers at the water entrance were erected in 1574. The building on the right is the oratory of the Madonna dell' Arsenale. The entrance gate on the left, of Corinthian architecture, was built in 1460; above the entablature is the winged lion of St. Mark in a compartment, surmounted by the statue of St. Giustina. In front are eight marble statues on pedestals, representing Mars, Neptune, and other mythological deities; also the colossal lions brought by the Doge Francesco Morosini from the Piræus. In the arsenal is one of the earliest works of Canova—the monument of the last Venetian Admiral, Angelo Emo, who died in 1792.

In this view, two tall red towers are conspicuous; a large black boat occupies the right hand corner. The walls are red, and the architectural façade of the gate is of stone. Light is admitted from the left-hand side.

The statue of St. Ginstina by Girolamo Campagna, was erected to commemorate the battle of Lepanto fought in 1571. The antique seated lion beside the gate, was brought from the Piræus in 1687; it gave the name of Porto Leone to the Athenian harbour. Lord Stanhope, in a learned essay explaining some runic inscriptions which were found upon the shoulders of this animal, showed that they commemorated a victory of Harold of Norway, surnamed the tall, over the Athenians in 1040. Harold himself was slain at Stamford Bridge, near York, in 1066. Morosini was Doge of Venice from 1688 to 1694.

Canvas. 31 in. \times 18½ in.

337. (315.) VIEW ON THE GRAND CANAL: From the Palazzo Cornaro del Canale Grande to the Palazzo Contarini.

On the right is the palace of the Cornaro family, at the corner of the Rio di San Maurizio. This edifice was erected by Giorgio Cornaro, from the designs of Sansovino, and for situation, magnificence, and symmetry, is one of the finest in the city. The Campanile on the opposite side of the canal, is that of the church of Santa Maria della Carità. The convent formerly attached to this church is now in the Academy of Fine Arts. The most distant building on the left, in the centre, is the Palazzo Contarini, which appears in the foreground of another picture (No. 354).

The Palazzo Cornaro is a grand square building of brown stone. The water is calm and transparent, with very few boats upon it. Light is admitted from the left-hand side.

Canvas. 31½ in. \times 18½ in.

338. (316.) THE PALAZZO DUCALE, AND ENTRANCE OF THE PIAZZETTA DI SAN MARCO.

To the left is the Zecca, or Mint, and adjoining it is the library of St. Mark, behind which rises the lofty campanile. The two magnificent granite columns at the entrance of the Piazzetta, each of a single block, were among the trophies brought to Venice by Domenico Michieli on his victorious return from Palestine in 1125. On the summit of one is a statue of St. Theodore, the early patron of the city; on the other is the winged lion of St. Mark. The Ducal Palace was originally built in the ninth century, but no part of the present architecture can claim an earlier date than the middle of the fourteenth century, when it was erected by the Doge Marino Faliero. The prison adjoining was built in 1589.

The view is taken from the sea, and explains points of view in Nos. 347, 358 and 359. The Campanile appears over the Zecca and Library. The Orologio is just seen.

The figures in the boats in the foreground are comparatively large and filled with working men. They are capitably painted and on a larger scale than in the other pictures. Light is admitted from the right-hand side.

Canvas. 31½ in. \times 18½ in.

339. (347.) BRIDGE OF THE RIALTO.

This bridge, the only one which crosses the Grand Canal, was commenced in 1588, from the designs of Da Ponte, and completed in three years. Pasquale Cicogna was then Doge of Venice, and his arms appear in the centre of the arch. The bridge is approached by steps, and upon it are two rows of shops, with a street between them; there are also two other paths across it, one on each side between the shops and the parapet of the bridge. A variety of sculptures adorn the structure. Beyond the bridge, the building on the right is the Fondaco dei Tedeschi, that on the left the Palazzo Camerlinghi.

The bridge is immersed in deep brown shadow. The light is admitted from the right-hand side.

On one occasion, according to Lanzi, Canaletto painted for Count Algarotti, a view of the grand canal in which he substituted a design by Palladio for the Rialto instead of the one actually seen. It is said that he sometimes took capricious liberties with the disposition of the buildings.

Canvas. 31½ in. × 18½ in.

340. (348.) VIEW ON THE GRAND CANAL: From the Palazzo Bembo to that of Grimani Calerghi, now Vendramini.

On the right is the Palazzo Bembo and the Riva di Basio. Behind the boat, moored on the left, is the entrance of the Canal Reggio, near the church of San Geremia. In the distance, on the same side of the canal, in the centre of the picture, is the Palazzo Vendramini-Calergi, which appears in the foreground of another picture (No. 355).

Very deep blue sky. The water is calm. Men are rowing two females in a boat in the central foreground. Light is admitted from the right-hand side.

This view is extremely well engraved by Visentini. Tavola iv. of the second series.

Canvas. 31½ in. × 18½ in.

341. (349.) VIEW ON THE GRAND CANAL: From the Palazzo Balbi to the Bridge of the Rialto.

The high building on the extreme left is the Palazzo Balbi, adjoining which, though scarcely seen, is the Palazzo Angarani; the next is the palace of the Grimani family. Beyond are the palaces of the Tiepolo, Pisani, Barbarigo Cappello, Grimani, and Bernardo families. The second house on the right is the Palazzo Contarini; near it are the three adjoining palaces of the Mocenigo family. The house beyond with light on the side is the Palazzo Cornaro-Spinelli, which appears in the foreground of another picture (No. 351). More distant is the lofty Palazzo Grimani.

now the post office. This view is the same as the larger picture, in which the Regatta is shown (No. 357).

A pleasing, calm, and soft picture, with a slight ripple on the water. No passengers appear in the boats. A very finely-painted blue sky, brightened with soft and free clouds. Light admitted from the right-hand side.

Canvas. 31½ in. × 18½ in.

342. (350.) THE SCHOOL OF SAN ROCCO.

This magnificent edifice is the hall of one of the six scuole grandi, or great fraternities which were suppressed at the extinction of the Venetian government. It was erected at the commencement of the sixteenth century, and is remarkable for the beauty of the building, the interior decorations, and the pictures by Tintoretto that it contains. The white campanile in the distance is that of the church of San Pantaleone. The six great fraternities of Venice are seen in the procession of Corpus Christi Day.

The scene represents an open piazza in which people are walking. The spectator looks directly towards the building with large windows. The foreground of the picture consists of a pavement. Light is admitted from the right-hand side. Engraved by Visentini. Tavola v. of the third series.

Canvas. 31½ in. × 18½ in.

343. (351.) CAMPO DI SAN STEFANO : Looking to the South.

This view is looking towards the Grand Canal, which is seen in the distance. On the right is the church of San Vitale. Among the various palaces are those of Pisani, Morosini, and Loredani. The church of San Stefano, situated at the other end of the square, but not seen, is a very large building, in the pointed style of architecture. It contains the monument of the warrior Doge, Francesco Morosini.

A very beautiful and mellow-toned picture. A fountain or well appears on the left in the foreground. Light admitted from the right-hand side. This view, taken from a similar picture by Canaletto, has been admirably engraved by Visentini. Tavola vii. of the third series.

Canvas. 31½ in. × 18½ in.

344. (352.) VIEW ON THE CANAL REGGIO.

This canal branches from the Grand Canal near its western extremity, by the church of San Geremia, and is the way leading to Mestre on the mainland. The

bridge (one of the largest in Venice) was built from the design of Andrea Tirali; it is approached on each side by steps. Behind the houses, on the left, is the church of San Giobbe, and near it is the oratory of the small hospital dedicated to the same saint.

The principal feature of this picture is a large bridge of remarkable outline, exhibiting three arches, in bright sunlight. Figures are ascending the steep steps at the sides, in sunshine. On the right is a lofty stone palace with a curved front, and a profusion of linen hanging on lines before it. An excellent and very powerfully-painted picture. Light is admitted from the left-hand side.

Canvas. 31½ in. × 18½ in.

345. (353.) EMBARKATION OF THE DOGE OF VENICE, for the Ceremony of the Marriage of the Adriatic.

This ceremony, which was performed annually on Ascension Day for several successive centuries, was discontinued in 1797, when the ancient republic, which "had held the gorgeous East in fee," ceased to exist. The Bucentoro, the magnificent vessel used on this occasion, is such an assemblage of carving and gilding, that it looks like a mass of gold upon the water. On the stern is the throne of the Doge, and behind his seat is an opening, down which he throws the symbolic ring. All the dignitaries and nobles of Venice attended at this festival, when the Doge, accompanied by the senators, proceeded from the Piazzetta to the open sea, beyond the Lido, where the ceremony took place.

The Doge is proceeding towards the state vessel. In this large composition the church of Santa Maria della Salute is seen on the extreme left; whilst the two columns of the Piazzetta, and the Bucentoro with a red flag, occupy the centre. The Campanile rises on the extreme right. The quays are crowded. The gilded canopy or umbrella of the Doge appears amongst the dense masses of people in front of the Palazzo Ducale, accompanied by eight blue furled flags. The light is admitted from the left-hand side.

Canvas. 74 in. × 45½ in.

346. (354.) THE CHURCH OF SANTA MARIA FORMOSA.

This church, of ancient foundation, was rebuilt towards the end of the seventeenth century, from a design by Paolo Barbetta. The campanile was erected in 1682 from the design of the priest Francesco Zucconi.

The two small bridges on the left cross the little canal, the Rio di Santa Maria Formosa. At a short distance from the church beyond the two bridges, and seen (directly in front), is the beautiful palace of the Grimani family; and among the various surrounding buildings is one by Santo Lombardo.

A picture of extremely fine quality. The scene is laid in the Piazza, having a well or fountain in the centre. The church is an elegant building of white stone, with a cupola

rising from red-coloured walls. The Campanile, to the right, is peculiar and graceful, panelled with white and adorned with a clock. The light is admitted from the left-hand side. The foreground is composed of flat paved stones. Compare the spirited engraving by Visentini, Tavola viii. of the third series, from the same point of view.

Canvas. 31 in. × 18½ in.

347. (355.) PIAZZA DI SAN MARCO: Looking towards the Church of San Geminiano.

On the left part of the Loggetta, at the basement of the campanile beyond, are the Procuratie Nuove, forming one side of the square of St. Mark, and on the opposite side are the Procuratie Vecchie. Under the arcades are numerous shops and coffee-houses. The church of San Geminiano has been destroyed, and a ball-room built on the site. In front of the church of San Marco are three lofty standards, on beautifully wrought bronze pedestals, upon which were displayed, in the days of Venetian glory, the flags of Cyprus, Candia, and the Morea, the dependencies of the republic. Two of them only are seen in this view.

A clear and effective picture of the finest quality. The view is taken looking towards the stone façade of San Geminiano, which forms the central part of that side of the Piazza. The Campanile is on the extreme left, and two out of the three flagstuffs appear on the right. The horizon is placed low in the picture. The light is admitted from the left-hand side.

The figures are introduced with great skill. Merchandise is exposed for sale in the open piazza beneath coloured tents and awnings.

Compare the engraving by Visentini, Tavola xi. of the third series.

Canvas. 31½ in. × 18½ in.

348. (356.) THE CHURCH OF THE REDENTORE: On the Giudecca.

This church, from a design by Palladio, was erected by order of the Senate, after the dreadful pestilence of 1576. The façade, of Istrian marble, is of the Composite order; it is approached by a noble flight of steps, and in niches on each side of the entrance are statues of St. Mark and St. Francis d'Assisi. To the right is the church of San Giacomo. The island of Giudecca is of a larger extent than the other islands by which Venice is surrounded.

The church of the Redentore, with a low grey dome and a handsome façade, is directly facing the spectator. The line of the edge of the canal is parallel with the bottom line of the picture.

San Giacomo, on the right, is a lofty church with a brown campanile and semicircular windows. A large black vessel is partially seen on the extreme left. A boat, with a low yellow awning appears in front, in the centre of the foreground. Light is admitted from the right-hand side.

Canvas. 31 in. × 18½ in.

349. (357.) ENTRANCE OF THE GRAND CANAL, AND CHURCH OF SANTA MARIA DELLA SALUTE.

On the left is the Dogana, built in 1682 from the design of Giuseppe Benoni ; on the summit of the tower is a globe, supported by kneeling figures, upon which is placed a statue of Fortune. The magnificent church of Santa Maria della Salute, the work of Baldassare Longhena, was erected on the cessation of the plague in 1630 ; the interior is rich in painting and sculpture, and the sacristy contains some of the most sublime works of Titian. In the distance are the church and campanile of Santa Maria della Carità.

This view is taken looking up the canal to the right. The Dogana, with the revolving bronze figure of Fortune on a globe, projects on the extreme left. Two of the boats have white sails. The light is admitted from the left-hand side.

Canvas. 31 in. × 18½ in.

350. (358.) VIEW ON THE GRAND CANAL: Opposite Santa Chiara to the Church of La Croce.

This view is the approach to Venice from the west ; the high building on the right, which is only partly seen, is on the island of Santa Chiara, at the western extremity of the Grand Canal. The wall on the left encloses the grounds of the convent of Corpus Domini, beyond which is the church of La Croce, on the opposite side of the canal.

A comparatively gloomy subject, with the horizon placed low in the picture.

A long dark-brown wall, in shadow, is on the left, and the upper part of La Croce in bright sunlight appears above it. Men with nets are at the base of a tower on the extreme right, and fishermen constitute a principal feature in the central foreground. The light is admitted from the left-hand side.

Canvas. 31 in. × 18½ in.

351. (359.) VIEW ON THE GRAND CANAL: From the Palazzo Cornaro-Spinelli to the Bridge of the Rialto.

On the right is the Palazzo Cornaro-Spinelli, designed by Vincenzo Scamozzi ; near it is the Palazzo Benzoni, and the high building beyond is the Palazzo Grimani, erected from the designs of Michele San Micheli : it is now the Post Office ; and adjoining it is the hotel of Leone Bianco. The first house on the left is a palace of the Grimani family ; the third is the Palazzo Bernardo. The high building beyond, surmounted by white pinnacles, is a palace of the Tiepolo family.

A richly-coloured picture, with a tranquil effect. The horizon is placed low in the picture, and the light admitted from the right-hand side.

Canvas. 31 in. × 18½ in.

352. (360.) VIEW ON THE GRAND CANAL : From the Palazzo Pesaro to the Palazzo Civrani.

On the right is the Palazzo Pesaro, a noble structure of two orders of architecture, on a superb rustic basement, from the designs of Baldassare Longhena ; the lofty building beyond is the Palazzo Cornaro della Regina, by Domenico Rossi, erected in 1724. The most distant building on this side of the canal is the end of the Fabbriche Nuove di Rialto, to the right of which is the Fish Market. Among the distant houses on the left is the Palazzo Civrani, beyond which may be seen part of the Fondaco dei Tedeschi.

This picture is dark, and more richly coloured than many of the others, and the sky is diversified with bolder-shaped clouds. The water is of a deep tone. The Palazzo Pesaro, with its arcades, pillars, balustrades, and boldly rusticated basement, produces an effect of severe grandeur in a classic mould similar to that of our Somerset House, among other public buildings in London. The light is admitted from the left-hand side.

Canvas. 31 in. × 18½ in.

353. (361.) VIEW ON THE GRAND CANAL : From the Church of La Croce to that of Santa Maria in Nazarette.

On the right is the church of La Croce ; the cupola beyond is that of the church of San Simeone Piccolo. The wall on the left is part of the convent of Il Corpus Domini ; beyond it is the Palazzo Leoni Cavazza, also the church of Santa Lucia (the building with the two turrets), and the church of Santa Maria in Nazarette, commonly called I Scalzi, or the Church of the Barefooted Carmelites. The façade (one of the finest in the city) is from the design of Giuseppe Sardi. The distant campanile is that of San Geremia on the Canal Reggio.

On the left is a bare wall ; the stone façade of the Scalzi is profusely decorated with columns and statues, and surmounted by a magnificent pediment. The end of La Croce (see also No. 350) presents a plain flat surface of red brick, with a circular window, and a large white cross over the doorway. In the foreground, in the centre, is a passage-boat conveying the figure of a portly church dignitary standing amidst bundles of goods. This is a very richly-coloured picture. The light is admitted from the right-hand side.

A similar view to this has been engraved by Visentini. Tavola ii. of the second series.

Canvas. 31 in. × 18½ in.

354. (262.) VIEW ON THE GRAND CANAL : From the Palazzo Contarini to the Palazzo Rezzonico.

The highest building on the left is the Palazzo Contarini, erected from the design of Vincenzo Scamozzi ; it is situated near the Academy of Fine Arts, formerly the Convent della Carità. The most distant building is the Palazzo Rezzonico, which

appears in the foreground of another picture. The two little bridges on the right cross the Rio di San Vitale, which here branches from the Grand Canal ; the tall house beyond, near the centre of the picture, surmounted by white pinnacles, is the Palazzo Giustiniani-Lolin, designed by Baldassare Longhena.

The Palazzo Contarini, on the left, is a lofty square building with a square tower rising from the roof (see also No. 337). The light is admitted from the right-hand side.

Canvas. 31 in. \times 18½ in.

355. (363.) VIEW ON THE GRAND CANAL: From the Palazzo Vendramini Calerghi to the Traghetto a San Felice.

On the left is the Palazzo Vendramini Calerghi, with its garden adjoining ; the façade of this building, of Corinthian architecture, from the designs of Santo Lombardo, is one of the most beautiful in Venice. The next is the Palazzo Marcello, and adjoining is the palace of the Erizzo family ; the red building next to it is the Palazzo Piovene ; the next, Emo. The very small tower in the distance is that of the church of Santa Sofia. The white house on the right, surmounted by a pinnacle, is the Palazzo Capovilla.

The Palazzo Vendramini (see also No. 340) is of a rich dark brown stone, and has a low plain wall on each side of it unlike any of the other palaces in Venice. The lights and shadows in this picture are very vivid. The water is green, and rippled on the surface. A long white boat appears on the extreme left. The light is admitted from the right-hand side.

Canvas. 31 in. \times 18½ in.

356. (364.) VIEW ON THE GRAND CANAL From the Palazzo Rezzonico to the Palazzo Balbi.

The building on the left is the Palazzo Rezzonico, designed by Baldassare Longhena, to which a third story has since been added by Giorgio Masari. Beyond are three palaces of the Giustiniani family, and the Palazzo Foscari. The campanile is that of the church of Santa Maria Gloriosa dei Frari ; and to the right of it is the Palazzo Balbi, which occupies the foreground of two other pictures. The large building on the right is the Palazzo Moro-Lini, erected from the designs of Sebastiano Mazzoni at the beginning of the seventeenth century ; beyond it, on the further side of the canal, is a palace of the Grimani family.

The Palazzo Balbi, a dark square building with a red roof and pinnacles, occupies the centre of the picture. The Moro-Lini is a very long white building, having the appearance of a modern warehouse. The gondoliers wear white jackets and red caps ; all the figures are remarkably animated. A white awning, striped with red, covers a boat in front on the extreme left. An excellent picture ; with cool, transparent, and well massed shadows. The colours are rich and skilfully combined. The light is admitted from the left-hand side.

Canvas. 31 in. \times 18½ in.

357. (365.) VIEW ON THE GRAND CANAL: From the Palazzo Balbi to the Bridge of the Rialto, during a Regatta.

This view is similar to the smaller picture (No. 341) already described, but it includes the whole of the Balbi Palace, which is only partly seen in the other. It was erected at the end of the sixteenth century, from the designs of Alessandro Vittoria, and it is said that during the building of it Niccolo Balbi lived in a boat, where he died. When a regatta takes place rich tapestries are hung from the windows, which are filled with spectators, and the canal is lined with gondolas and magnificent barques of fantastic forms, containing bands of musicians.

A very animated scene, on a large scale, and brilliantly coloured. The Rialto is only partially seen in the far distance to the left. A highly-ornamented façade, with blue columns, occupies the left extremity of the picture. The Palazzo Balbi, next to it, is decorated with large red draperies hung out from the two floors above the central doorway. The boats are decorated with fanciful plumes. Many of the priests wear white masks.

The foreground consists of a stone pavement. The light is admitted from the right-hand side.

Engraved by Visentini. Tavola xiii. of the first series. A similar picture is in the Collection recently bequeathed to the National Gallery by Mr. Wynn Ellis.

Canvas. 74 in. × 45½ in.

358. (366.) PIAZZETTA DI SAN MARCO.

The Piazzetta is the state entrance to Venice from the sea; on the right is the Palazzo Ducale, and on the left is the public library, the most elegant design of the architect, Sansovino. The campanile was erected in 1154 on older foundations; this stupendous tower, 330 feet high and 40 feet wide, is ascended by a series of inclined planes. From the gallery near the summit is a most extensive and magnificent prospect. This was the observatory of Galileo. At the base of the campanile, fronting the church of San Marco, is the Loggetta, a small but beautiful building by Sansovino. The Orologio, or Clock Tower, was built in 1496, over an archway, which forms one of the principal entrances into the Piazza di San Marco. The tower is surmounted by a bell and two colossal figures, which strike the hour.

This view is taken from between the columns of St. Mark and St. Theodore (see No. 338), the spectator having his back to the sea, and facing the Orologio. The Campanile rises on the left, and the three flag-staffs are in the centre. Only the side of St. Marco is seen. In this instance the full height of the Campanile is shown, for which purpose the horizon has been placed remarkably low down in the picture.

The foreground consists of a stone pavement. Light is admitted from the right-hand side.

Canvas. 31 in. × 18½ in.

359. (367.) PIAZZA, CAMPANILE, AND CHURCH OF SAN MARCO.

The Procuratie Vecchie, the buildings on the left, presenting an uninterrupted series of arches, form the north side of the Piazza di San Marco; beyond is the Orologio, or Clock Tower. On the right is the façade of the Procuratie Nuove, designed by Sansovino, occupied in the time of the Republic by the Procuratori di San Marco—officers next in rank to the Doge. The church of San Marco, with its cupolas, slender pinnacles, and semi-circular arches, has an appearance quite Oriental. This remarkable structure, from the extreme richness of the materials used in its construction, has been styled “la chiesa dorata.” Over the principal entrance are placed the four celebrated horses of Lysippus.

In this picture the spectator looks from the site of the church of San Geminiano (*ante*, No. 347) directly towards the church of San Marco. The Orologio appears to the left. The ducal palace is seen beyond the Campanile, to the right of the centre. Here again, the full height of the Campanile, which now appears as a detached building, is shown. The horizon is placed low down in the picture. The four bronze horses were brought from the Hippodrome at Constantinople in 1205. They are supposed to have stood on the arch of Nero at Rome. In 1797 they were removed to Paris, and were placed on the arch of the Carrousel. At the Peace in 1815 these bronzes were restored to Venice.

The foreground is composed of a stone pavement. Light is admitted from the right-hand side.

A similar point of view has been engraved by Visentini. Tavola xii., third series.

Canvas. 31 in. x 18½ in.

ANNIBALE CARACCI.

(1560—1609.)

Son of a tailor. Born at Bologna; studied art with his elder brother, Agostino. His cousin Lodovico (perhaps the grandest and most powerful painter in this celebrated family) strengthened the taste and directed the pursuits of Annibale, who, on his arrival in Rome in 1600, was employed by Cardinal Odoardo Farnese to decorate the gallery of his celebrated palace. Annibale also devoted considerable attention to landscape. The backgrounds of his mythological pictures are frequently very fine. His picture of the three Maries, now at Castle Howard, is perhaps his most celebrated picture in England.

**360. (320.) CHRIST APPEARING TO MARY MAGDALENE IN
THE GARDEN. St. John, chap. xx. ver. 14.**

The kneeling Magdalene, her face seen nearly in profile towards the left, in yellow dress, with red drapery over her left shoulder, gazes upwards at the Saviour, extending at the same time her left hand towards him. Our Lord, enveloped in blue drapery, holds a long staff with both hands. The background consists of a tree and distant mountains. Figures about three-fourths of life-size.

This picture appears in Lord Tavistock's Catalogue, 1767.

Dr. Waagen, vol. iv., page 333, pronounces this "A remarkable picture. The expression of the Magdalene particularly true and noble; the landscape background fine, and the keeping excellent."

Canvas. 65 in. × 47½ in.

**GIOVANNI BENEDETTO CASTIGLIONE, called
IL GRECHETTO.**

(1616—1670.)

Born at Genoa. Studied under Paggi and Andrea de Ferrari. He is said to have been influenced considerably by the works which Van Dyck left in his native place. He visited Rome, Florence, Parma and Venice. He painted history, portraits, landscapes, and animals. Pastoral landscapes seem to have been his special forte. His etchings are remarkable for their effective arrangement of light and shade. His brother Salvatore, and Francesco his son, painted similar subjects. He died at Mantua.

361. (334.) DEPARTURE OF THE ISRAELITES OUT OF EGYPT. Exodus, chap. xii., ver. 38.

"And a mixed multitude went up also with them ; and flocks and herds, even
"very much cattle."

Dr. Waagen, vol. iv., page 333, designates this as "A rich composition, but much
"darkened."

Canvas. 92 in. x 55½ in.

PHILIPPE DE CHAMPAIGNE.

(1602—1674.)

Flemish School. Born at Brussels. Pupil of Bouillon and afterwards studied under L'Allemand at Paris. Nicolas Poussin having seen his works, took great interest in Champaigne, and procured him opportunities of painting under Du Chesne in the Luxembourg. He returned to Brussels in 1627, but was summoned back to Paris by the Queen's command, and from that period executed a vast number of religious and historical pictures and portraits in churches, palaces, and public buildings. Cardinal Richelieu employed him. His pictures are all of a severe and somewhat academic character. He was appointed Professor and Rector of the Academy of Painting at its foundation in 1648. He died at Paris.

362. (410.) ST. CLARA.

Half-length figure, the size of life, with her face seen nearly in profile, looking towards the pix containing the Host, placed on a black covered table, to the left. She wears a black hood and white wimple. Her hands, admirably painted, are crossed on her breast. An expression of fervid piety pervades the features.

Clara of Assisi was the founder of the Franciscan Order of Nuns, known as "Poor Clares." She was contemporary with St. Francis and the Emperor Frederic. The church of Santa Chiara at Assisi is the chief church of her Order. She was canonised in 1256. See Mrs. Jameson's Monastic Orders, page 283. Her proper attribute is the Pix in allusion to the miraculous dispersion of the Saracens.

Dimensions. 28½ in. x 30 in.

ARTHUR BEVAN COLLIER (Living Artist.)

363. (405A.) LANDSCAPE. BRENTOR, DARTMOOR, near Tavistock. Dated 1871.

Painted in oil, on canvas.

WILLIAM COLLINS.

(1788—1847.)

Born in London. His father was an Irish picture-dealer, and author of a "Life of Morland." Young Collins first exhibited at the Royal Academy in 1809. He was elected Associate in 1815, and full Member in 1820. His subjects were always homely and natural, and he has been designated as a truly English painter. In 1837 he visited Rome. From the period of his Italian tour he frequently produced subjects of his foreign experience, but to the last he professed to retain a preference for the scenery of his native country.

364. (384.) VIEW NEAR HASTINGS. BUYING FISH ON THE BEACH. HAZY MORNING,

A woman in a red cloak holding open a basket to receive a large fish which a man is about to put into it. A boy and girl complete the group.

Cloudy sky, with pleasing effect of a gleam of sunlight, and dark shadows cast on the sand from the figures.

Dr. Waagen, vol. iii., page 466, observes that the artist in this picture "successfully approaches the style of Calcott," and further pronounces it, vol. iv., page 331, "Of good keeping, animated figures, and careful treatment."

This picture was exhibited at the Royal Academy in 1825, No. 48 of the catalogue. The sum paid for it to the artist was 250 guineas. It was also exhibited at Manchester in 1857 at the Art Treasures Exhibition, No. 279 of the Catalogue.

Canvas. 43½ in. × 34 in.

ABRAHAM COOPER.

(1787—1868.)

A distinguished animal and battle painter. Son of a tobacconist, born in Red Lion Street, Holborn. He was in some capacity connected in his earlier days with the performances at Astley's Amphitheatre, and employed his leisure hours in sketching dogs and horses. Mr. Henry Meux became his first patron, and Cooper soon obtained employment from the Dukes of Grafton, Bedford, and Marlborough. His pictures were engraved in the *Sporting Magazine*. The "Battle of Waterloo," painted in 1816, obtained a premium of 150 guineas from the British Institution. He became a Royal Academician in 1820. His principal picture is the "Battle of Marston Moor." It was exhibited in 1817.

365. (401.) THE BATTLE OF ZUTPHEN, 1586.

In this battle Sir William Russell, afterwards first Baron of Thornhaugh (see ante, No. 53), bore a prominent part. He is here represented on a brown horse, having just struck down a standard bearer, and engaged in defending himself against three assailants.

A small oblong picture.

The centre part of the group consists of dark colours. The assailants on each side are mounted on white horses. The action is very vigorous. Engraved by Lewis, and also by H. Quilley, in mezzotint, 1835.

"Sir William Russell with his cornet, charged so terribly, that after he had 'broke his lance he with his curtleax so plaid his part that the enemy reported him 'to be a devill and not a man, for where he saw 6 or 7 of the enemies together, 'thither would hee, and so behaved himself with his curtelax, that he would 'separate their friendship. Amongst the rest Sir Phil. Sidney so behaved himself, 'that it was wonder to see, for hee charged the enemy thrise in one skirmish, and 'in the last charge he was shot through the thigh, to the great griefe of his 'Excellencie, and the whole Campe. . . . Sir William Russell, coming to him, 'kissed his hand, and sayd with teares : 'O noble Sir Philip, there was never man 'attained hurt more honorably then yee have done, nor any served like unto 'you.'"—*Stow's Chronicle of England*, continued by Howes. Folio. Lond. 1631, page 737.

Panel. 35 in. × 27 in.

366. (402.) DEATH OF SIR FRANCIS RUSSELL IN A BORDER FRAY. July 27th, 1585.

Third son of Francis, second Earl of Bedford (see ante, No. 31), and father of the third Earl.

The fray originated in a Border Meeting between Sir Francis Russell, Warden of the East Marches and Chamberlain of Berwick, Sir John Forster, Warden of the English Middle March, father-in-law to Russell, and Thomas Kerr, of Fairnihurst, the Scottish Warden. Ten years previously, June 7th, 1575, Sir Francis Russell had been severely wounded in the celebrated Raid of the Reidswire.—See *Minstrelsy of the Scottish Border*, Scott's poems, 1830, vol. i., pages 161 and 177 ; Robertson's *History of Scotland*, vol. iii., page 26 ; and Wiffen's *Memoirs of the House of Russell*, vol. i., pages 486 and 514.

Sir Francis, the only fighting figure not in armour, appears mounted on a white horse, turned to the right. He has been wounded by two arrows, and is falling into the arms of a soldier who rushes up to receive him. A mounted warrior on the other side is drawing out the arrows. Banners with the royal arms and those of Russell are raised to the left. Those of Scotland are in the centre. On one of the papers lying on the ground is the signature of Elizabeth.

Panel. 35½ in. × 27½ in.

ALBERT CUYP.

(1605—still living in 1683.)

Born at Dort ; he excelled equally in portrait and landscape-painting, but his works in the latter class are by far the most numerous. He followed the trade of a brewer. His father Jacob Gerritz Cuyp, had also exercised the pencil, and was one of the founders of the Academy at Dort.

367. (335.) VIEW OF NIMEGUEN ON THE RHINE.

A fortress with towers, and city walls, with pointed roofs, rise to the right beyond the river, beneath a mild sky, the principal light of which is towards the spectator's extreme left, where it is rendered still more brilliant by being contrasted with a very dark fishing-boat riding at anchor. A windmill on the sloping banks is seen in the middle distance. In the foreground, on the level shore, are two cavaliers on white and brown horses. A shepherd boy and girl are watering cattle on the extreme right.

See Smith's "Catalogue Raisonné of the Works of Cuyp," page 336, No. 181.

Dr. Waagen, vol. iv., page 332, pronounces it "a large picture of his best time. "The mild prevailing light is of great transparency, and the reflection in the water "of marvellous truth."

This picture was exhibited in the Fine Art Treasures Exhibition, at Manchester, in 1857, No. 710 of the Catalogue.

According to Robinson's "Vitruvius Britannicus," fol., 1833, this picture was in the collection of the Right Hon. Richard Rigby.

Signed in pale yellow letters under the grey horse—

A. CUYP.

No date.

Canvas. 66 in. \times 42½ in.

JOHN DEARMAN.

(Died about 1856.)

A pleasing painter of cattle and sheep. His landscapes partake of the combined merit of Nasmyth and Sidney Cooper. He lived at Shere near Guildford. Exhibited for a few years at the Royal Academy between 1842 and 1856, about which time he died.

368. (386.) CATTLE.

A small long square picture. An expanse of water and low shores towards the left, under a grey sky. A brown cow, in profile to the left, stands prominently forward. This picture has been attributed to Paul Potter.

Panel. 25½ in. \times 17 in.

CARLO DOLCI.

1616—1686.

Born at Florence. Painted principally Madonnas and Magdalens. His larger pictures and groups of figures are seldom to be met with. Some of his finest works in England are at Blenheim Palace and Cobham Hall.

369. (409.) A FEMALE VIOLINIST.

This pleasing head of a girl with long hair and a gay-coloured headdress like a wreath, has been called St. CECILIA. She looks cheerfully at the spectator. Her face is seen in three-quarters, turned towards the left. She holds a violin and a strip of music in her left hand, and the bow of the instrument is seen beyond.

Dimensions. 17 in. \times 13½ in.

DUGHET. (*See* **GASPAR POUSSIN**, page 243.)

(1613—1675.)

SIR ANTHONY VAN DYCK.

(1599—1641.)

Van Dyck was born March 22nd, 1599, at Antwerp, where his father was a merchant. His first instructor in art was Van Balen. He was the most distinguished pupil of Rubens; and at an early age obtained a brilliant reputation as a portrait painter. Before his twentieth birthday he was admitted a Master of the Antwerp Corporation of Painters. By the advice of Rubens he visited Italy in 1623, and spent five years principally sojourning at Genoa, Rome, and Venice. His first visit to England, in 1630–31, was of short duration; but in 1632 he returned, under an express invitation from King Charles I., who bestowed especial favours on him, and lodged him in the royal palace at Blackfriars. A pension of £200 per annum for life was assigned to him, and in 1633 he received the honour of knighthood. He died at Blackfriars, December 9, 1641, and on the eleventh of the same month he was buried in the Cathedral of St. Paul, near to the tomb of John of Gaunt. Notwithstanding his expensive manner of living, he left property to the value of about £20,000. He married Mary Ruthven

grand-daughter of the Earl of Gowrie, and by her left an only child, a daughter; she was baptized Justiniana on the same day that her father died, and became the wife of Sir John Stepney, of Prendergast, Baronet.

370. (323.) SALVATOR MUNDI. As a child.

The infant Saviour, a nude figure, standing by the side of a globe, looks at the spectator, and raises his right hand in the act of benediction. A pale red drapery passes over his right shoulder. His left hand grasps the small cross which is attached to the top of the globe.

Smith, in his "Catalogue Raisonné of the Works of Van Dyck," page 115, No. 416, describes this picture. He remarks that it is "painted with peculiar delicacy of handling and sweetness of colour."

In the engraving by Pontius from this composition, a serpent is introduced beneath the feet of the Saviour.

Dr. Waagen, vol. iv., page 334, gives, as his opinion of this picture, "The features more pleasing than dignified, and the forms rather empty."

Canvas. 23½ in. × 18½ in.

371. (324.) DAEDALUS AND ICARUS.

Ovid, Met. viii. 3. Ovid de Arte Am. lib. ii. 43.

"Finitusque novæ jam labor artis erat,
"Tractabat ceramque puer pennasque renidens,
"Nescius hæc humeris arma parata suis."
* * * * *

"Dum monet, aptat opus puero monstratque moveri,
"Erudit infirmas ut sua mater aves."

Half-length figures, the size of life. Icarus raises his right arm, and the primitive artist is engaged in adjusting the wings by a belt across his chest. The contrast of the dark skin of the old man with that of his pupil is very skilfully rendered. The arm of Icarus casts a shadow across his face, and a crimson drapery at the side gives lustre to the skin.

This picture occurs in the Catalogue of Lord Tavistock's pictures, 1767.

Canvas. 53 in. × 43 in.

SIR CHARLES LOCK EASTLAKE, P.R.A.

(1793—1865.)

Born at Plymouth; son of a Solicitor to the Admiralty and Judge Advocate at Plymouth. Educated at Charterhouse. The sight of Haydon's first exhibited picture in 1807 prompted him to devote himself to painting, and he became a student at the Royal Academy under Fuseli in 1809. He was commissioned by his friend Mr. Jeremiah Harman, to paint "The Raising of Jairus' Daughter." Eastlake studied in Paris, and painted a portrait of Napoleon, whom he saw on board the *Bellerophon* in the harbour of his native city. In 1818 he visited Greece; he travelled afterwards in Italy with his friends Brockedon, Cockerell, and Barry, afterwards Sir Charles Barry. He first exhibited at the Royal Academy Italian subjects, principally buildings, in 1823. His picture of Isadas the Spartan was greatly admired in Italy. In 1830 he was elected Royal Academician, and returned to England. He became Secretary to the Commission for encouraging the Fine Arts, Keeper of the National Gallery, and afterwards Director. He was elected President of the Royal Academy. His literary contributions are held in deserved esteem. He died in Italy.

372. (395.) PILGRIMS ARRIVING IN SIGHT OF ROME.

A group of Pilgrims, having reached a turn in the road which gives them the first view of the holy city, are gazing upon the dome of St. Peter's, which appears beyond the Tiber, in the extreme left of the picture, bathed in the golden light of an evening sun. The winding path from which they have emerged lies buried in gloom, and is crowned with olive trees. The composition contains about twenty figures.

Painted for the Duke of Bedford in 1827, and exhibited at the Royal Academy in the following year, No. 10 of the Catalogue, wherein it is thus described :

"Italian scene in the Anno Santo, pilgrims arriving in sight of Rome and St. Peter's : evening."

The development of the picture is narrated in Lady Eastlake's Memoir of Sir Charles, published in 1870, page 114, and the following extract belongs to the close of 1827.

"The Duke of Bedford had expressed the desire to have a work by him 'relating to the manners of the South.' Mr. Eastlake proposed 'Pilgrims arriving in sight of St. Peter's at Rome.' The Duke in answer remarked that he did not perceive it to be a subject of great interest, though leaving him entirely free ; fortunately the painter pursued his own idea. He writes of it to Mr. Harman : 'I am considerably advanced with a small picture for the Duke of Bedford—subject, 'Pilgrims arriving in sight of St. Peter's. It has cost me, as every picture does now, much trouble—more than the result would indicate—perhaps so better. I

“feel more than ever the importance of graceful arrangement, and never can come
“up to my wishes on this point.”

The picture was subsequently five times repeated, and thus particularised at page 146 of the same volume :

“1st, executed for the Duke of Bedford ; 2nd, for Earl Grey ; 3rd and 4th, for
“the Marquis of Lansdowne ; 5th, for Mr. George Vivian ; 6th, a *bond fide* copy
“from Lord Grey’s for the use of the engraver. These five pictures include two, in
“every respect, distinct compositions ; the original of the one being that executed
“for the Duke of Bedford, of the other, that belonging to Earl Grey. In the first
“the Pilgrims are advancing from the left, in the second from the right, while the
“replicas of each composition display varieties in colour, arrangement, and back-
“ground, sufficient to constitute originality. So far, indeed, from these replicas
“being repetitions, they afford remarkable examples of the impossibility in the true
“painter to repeat himself.”

Dr. Waagen, vol. iii., page 466, writing in 1835, remarks of this picture : “It
“appeared to me more devout in feeling, more warm in tone, and more careful in
“the execution, than his last picture of a similar subject ; only the ground has
“become dark.”

Exhibited in 1857 at Manchester, in the Art Treasures Exhibition. No. 330 of
the Catalogue.

Canvas. 41 in. × 31 in.

ALEXANDER FRASER, A.R.S.A.

(1786—1865.)

Born at Edinburgh. Assisted Sir David Wilkie, with whom he had been
a fellow pupil in the outset of their career. His style was, nevertheless,
independent. He made designs to illustrate Walter Scott’s novels. His
picture of “Crusoe reading the Bible to his man Friday,” is favourably
known. He died after long illness, at Wood Green, Tottenham. He was a
singularly modest and unobtrusive man.

373. (398.) COBBLER AND BIRD. Dated 1826.

An old cobbler, in a red cap, seated at his work, looks up to the right and whistles
to a bird in a cage in front of a large square window. Another figure is coming in
at the door behind.

Panel. 22½ in. × 16½ in.

THOMAS GAINSBOROUGH.

(1727—1788.)

Born at Sudbury in Suffolk. His earliest attempts were in landscape, but

he established himself in London as a portrait-painter before he was 16 years of age. His first instructors in figure-drawing were Gravelot and Frank Hayman. At that time he resided in Hatton Garden, and painted portraits on a small scale. Having, before he was 19 years old, married a young lady well connected, and with some fortune, he retired first to Ipswich and then to Bath, where he resided from 1758, and found himself in a large and increasing practice. He first sent to the Exhibition in London in the year 1761. Thirteen years later he took up his residence in Schomberg House, Pall Mall, when he acquired such reputation as to be considered the rival of Reynolds in portrait, and of Wilson in landscape painting. The last occasion of his exhibiting any of his works at the Royal Academy was in 1784, when unfortunately he took umbrage at the conduct of some members of the Council. He died in London, August 2nd, 1788, and was buried in Kew churchyard. His funeral was attended by Sir Joshua Reynolds, Sir William Chambers, Paul Sandby, Benjamin West, Bartolozzi, and Samuel, the brother of Francis Cotes. Gainsborough Dupont was chief mourner.

Gainsborough was an ardent lover of music, the exercise of which on different instruments divided his time with that of the pencil. One of his daughters married Mr. Fischer, a musician.

After his death, Sir Joshua read a discourse to the students at the Royal Academy, taking the "character of Gainsborough" for his subject. In this he touched feelingly on his character as a man, and pointed with just discrimination to his great excellence as an artist and the peculiarities of his execution.

Jackson of Exeter observed of him, that "Gainsborough's profession was "painting, music was his amusement. Yet there were times when music "seemed to be his employment, and painting his diversion." He had, as Reynolds said, "a tear for pity, and a hand open as day to melting charity."

374. (378.) LANDSCAPE, WITH FIGURES AND HORSES.

A boy and white and brown horses sheltering under a tree in the left-hand corner. Haymakers carting hay. The white square tower of a village church appears among the trees. There is a sultry effect of sunlight in the sky. Ducks are on a circular pond, in the extreme right-hand corner.

This picture was exhibited at the British Institution in 1817, No. 148 of the Catalogue.

Canvas. 40½ in. x 37 in.

375. (379.) LANDSCAPE, TREES AND CATTLE.

A boy with faggots seated by a milkmaid at the foot of a withered oak tree. The white cow has overturned her milking stool. Ploughing is carried on in a sheltered field to the extreme left. Painted very much in the style of Morland, with broken forms. Of inferior quality to the preceding picture.

This picture was exhibited at the British Institution in 1817, No. 134 of the Catalogue.

Canvas. 50 in. × 42 in.

LUCA GIORDANO.

(1632—1705.)

Born at Naples. Studied under Spagnoletto and Pietro da Cortona. In Venice he was much influenced by the works of Paul Veronese. From the ease and rapidity of his execution, Giordano received the nickname of "*Luca Fa Presto*." He displayed a wonderful mastery over all materials, and painted equally well in oil, fresco and tempera. He could imitate any other painter's style of working. In 1690 he executed many works in Spain for Charles II., especially at the Escorial. He died at Naples immensely rich, with the reputation of being the greatest painter of his age. His works, very uniform in quality, are everywhere to be met with.

376. (342.) THE INFANT SAVIOUR CONTEMPLATING THE INSTRUMENTS OF THE PASSION.

The infant Christ, turned towards the left, supported by the Virgin Mary and Joseph, gazes upon the massive wooden cross and other instruments of the Passion, held by seven floating angels attired in white. The Holy Spirit, in the form of a dove, and the figure of the Almighty hovering above, complete the personification of the Trinity.

A graceful picture, exhibiting all the qualities pertaining to the later period of Italian art.

Pennant, 4to, page 359, defines the subject as "The vision of our Saviour's passion to admiring spectators."

There is in the Louvre a duplicate of this picture, engraved in Filhol, tome ii. pl. 26, and by Levasseur in Tessier's *Musée de Paris*, 1839.

Canvas. 60 in. × 49 in.

GIOVANNI FRANCESCO BARBIERI, called GUERCINO.

(1592—1666.)

Born of humble parents at Cento. At first self-taught, then studied at Bologna and Venice, and finally in Rome, where he became attached to the

school of Caravaggio. The name *Guercino* was derived from his squinting. After the death of his patron, Pope Gregory XV., in 1623, he returned to his native place, Cento, where he remained twenty years, and on the death of Guido in 1642, removed to Bologna. The school of painting which he established was in high repute. He died at Bologna, a Cavaliere, and in possession of considerable wealth.

377. (328.) SAMSON GIVING HONEY TO HIS PARENTS.
Judges, chap. xiv. ver. 9.

“And he took thereof in his hands, and went on eating, and came to his father and mother, and he gave them, and they did eat; but he told not them that he had taken the honey out of the carcase of the lion.”

Three half-length figures, the size of life. Samson, a graceful figure with long hair, is almost entirely in shade. His dark profile, to the left, is effectively set off against the sky background. The female figure to the extreme left is full of expression.

See Lord Tavistock's Catalogue, 1767, where this picture is attributed to M. A. Caravaggio.

Canvas. 57 in. × 39½ in.

SIR GEORGE HAYTER.

(1792—1871.)

Son of Mr. Charles Hayter, author of a work on perspective, and teacher of drawing to the Princess Charlotte. Admitted a student at the Royal Academy, where he received two medals. Appointed portrait-painter to the Princess Charlotte. Visited Italy, where he resided some time in Rome, and returned to London in 1819. He had considerable occupation in portrait painting, and went again to Italy in 1826. At Paris, in 1831, he painted the most eminent persons of the French Court, and on the accession of Queen Victoria in 1837, was appointed Historical Painter in Ordinary to Her Majesty. In 1842 he received the honour of knighthood. In 1818 he had been elected a member of the Academy of St. Luke, at Rome, and subsequently was received into the Academies of Parma, Bologna, Florence, and Venice. His principal work, “The Interior of the House of Commons,” is now in the National Portrait Gallery. He died at his residence in Marylebone Road, London January 18, 1871.

**378. (103.) THE TRIAL OF WILLIAM, LORD RUSSELL, AT
THE OLD BAILEY, Friday, July 13th, 1683.**

Painted in 1825, for the Duke of Bedford. This picture was exhibited at the Royal Academy, Somerset House, in 1825, No. 127 of the Catalogue, with the following quotation. "He was assisted during his trial by his wife Rachel, Lady Russell, and attended by many of his friends. The two first witnesses (seated in the centre of the picture) having been examined, Lord Howard of Escrick was sworn."

Vide the "State Trials."

The following list of the historical characters introduced in the picture, has been taken from an explanatory key published by the artist at 9, Stratford Place, March, 1843:—

- | | |
|--|---|
| 1. Windham. | |
| 2. Withins. | |
| 3. Levinge. | |
| 4. Sir F. Pemberton, Lord Chief Justice. | Judges. |
| 5. Sir. Wm. Montague, Lord Chief Baron. | |
| 6. Adama. | |
| 7. Jones. | |
| 8. Baron Street. | |
| 9. Sir Wm. Treby, Recorder. | |
| 10. Sir Robert Sawyer. | } Counsel for the Crown. |
| 11. Sir H. Finch, Solicitor-General | |
| 12. Mr. Serjeant Jeffries. | |
| 13. Ward. | } Counsel for Lord Russell |
| 14. Holt. | |
| 15. Pollexfen. | |
| 16. Mr. North, Sheriff of London. | |
| 17. Lord Howard of Escrick, Principal witness. | |
| 18. Shepherd, the Innkeeper. | } 1st and 2nd witness against Lord Russell. |
| 19. Colonel Rumsey. | |
| 20. Lady Rachel Russell. | |
| 21. William, Lord Russell. | |
| 22. Serjeant of the Tower. | |
| 23. Lord Russell's Gentleman. | |
| 24. Lord Cavendish. | } Friends to, and witnesses for Lord Russell. |
| 25. Duke of Somerset. | |
| 26. Marquis of Halifax. | |
| 27. Mr. Howard. | |
| 28. Rev. Dr. Burnet. | |
| 29. Rev. Dr. Tillotson. | |
| 30. The Jury. | |

During the progress of the picture, the artist obtained sittings from distinguished individuals and friends who consented to personate particular characters required for the scene. Some of the names of these sitters are traditionally preserved, and among them are Charles Young the tragedian, the figure with his

thumb up. Wiffen, the librarian, whose catalogue has been so frequently referred to in these pages, the man mending his pen. Edmund Kean in Sir Giles Overreach, is the figure of Lord Howard (No. 17). Lady Wriothsesley Russell, sat for Lady Rachel Russell.

The picture has been extremely well engraved in mezzo-tint by John Bromley, 1828.

Dr. Waagen, vol. iv., page 332, observes of the picture during his later visit, "Well known by the admirable engraving, and not so able as that would lead us to expect."

The artist himself also executed an etching of the picture.

Canvas. 83 in. x 54 in.

379. (101.) ST. JOHN IN THE ISLAND OF PATMOS.

The Evangelist, seated under a tree, rests his right elbow upon a very large roll of parchment.

A tall square-shaped picture. Very academic in style.

Panel. 40 in. x 30 in.

380. (101A.) THE TRIBUTE MONEY.

A very large oblong picture, with half-length figures, the size of life.

MELCHIOR HONDECOETER.

(1636—1695.)

The most distinguished of all painters of birds. Born at Utrecht, 1636. His father, Gysbrecht Hondecoeter, was also a skilful painter of domestic fowls; he died about 1654, after which the son Melchior was placed under the care of his uncle, Jan Baptist Weenix. The composition in his larger pictures is well arranged, and the colouring rich, powerful, and beautifully harmonized. He died in 1695. His great-grandfather was Marquess of Westerloo.

381. (110A.) PEACOCK, FOWLS, AND RABBITS.

With distant architecture to the left.

GEORGE JONES, R.A.

(1786—1869.)

Son of a mezzotinto engraver. Entered the Royal Academy as a student in 1801, but during the Peninsular war he exchanged the pencil for the sword, and saw much active service till the termination of the war in 1815, when he resumed his peaceful studies and worked with considerable success.

In 1822 he was elected Associate of the Royal Academy, and became full Academician in 1824. He was appointed to succeed Hilton as Keeper of the Academy, and acted as President during the long illness of Sir Martin Archer Shee.

He painted numerous battle subjects, more or less connected with the Duke of Wellington. His "Battle of Waterloo" was much commended by the Duke himself. His landscapes are effective and singularly powerful in colour. He published a slight memoir of his great friend, Sir Francis Chantrey, in 1849. He died in London in his 84th year.

382. (399.) VIEW OF ORLEANS.

View from the market-place. The two great towers of the cathedral rise to the left. Picturesque old French houses. A group of people in the right-hand corner listening to a charlatan mounted on horseback and holding forth two bottles. A cumbrous diligence blocks up the narrowest part of the street and, in an artistic sense, makes a bold contrast by its dark mass against the bright light beyond. A tranquil scene with very clever general arrangement of effect, bright and cheerful in colour.

Signed in the foreground—

G. Jones Orleans

Panel. 35 in. x 27½ in.

GEORGE LAMBERT.

Born about 1710. Died 1765.

A clever landscape artist. Studied under Hassel and imitated Wootton, who had formed himself upon the Italian school. Lambert painted decorative subjects cleverly, and obtained celebrity as a scene-painter at Covent Garden Theatre. The Beefsteak Club was founded under his auspices in the painting-room of the theatre, and the meetings were afterwards adjourned to the Shakspeare tavern in the neighbourhood. Several of Lambert's pictures were spiritedly engraved by Vivares.

383. (330.) LANDSCAPE WITH FIGURES.

Painted in imitation of BOTH.

A grove of trees, with distant country beyond. A man and boy crossing a wooden bridge on the extreme left. A man and woman advancing towards a figure seated on the ground.

50 in. × 42 in.

384. (369.) LANDSCAPE.

Tall trees and temples to the left. A truncated pyramid in the central mid-distance.

Canvas. 45 in. × 39 in.

385. (370.) LANDSCAPE.

Temple like that of the "Sibyl" at Tivoli, on the left ; a tall tree to the right, and a naked man and white ox in the front.

Canvas. 45 in. × 39 in.

386. (371.) LANDSCAPE.

River and waterfalls, with bridge on the left. Ruined columns on the opposite side.

Canvas. 57½ in. × 47½ in.

387. (372.) LANDSCAPE.

Round temple in ruins. Church with tower and spire.

Canvas. 53 in. × 47½ in.

388. (373.) LANDSCAPE.

Circular temple and ruins on summit of a rock in the centre. Terminal figure under trees in front.

Canvas. 48 in. × 39 in.

389. (374.) LANDSCAPE.

A stream flowing under an arch on the left : woman mounted on a horse crossing the bridge. Vase on pedestal amid a cluster of trees in the centre.

Canvas. 48 in. × 39 in.

390. (375.) LANDSCAPE.

A river scene. Two massive trees on a projecting bank in the centre. Church with a spire seen across the water to the left. The red roof of a house, to the right, is being repaired by tilers mounted on ladders. A clearly and pleasingly painted picture.

Canvas. 41 in. × 37 in.

391. (376.) LANDSCAPE.

Massive ruins, with a broken dome overgrown with trees, rise abruptly to the right, from a placid lake or river, upon which is a boat. Distant mountains appear beyond the water. Clear blue sky. The architecture is heavily painted.

Canvas. 39½ in. × 38 in.

GEORGE LANCE.

(1802—1864.)

A distinguished fruit-painter. Born at Little Easton, near Dunmow in Essex. Studied under B. R. Haydon, the historical painter. His first picture, exhibited at the Academy in 1828, was a subject of still-life, illustrating a couplet in "Hudibras." Many of his pictures are of extraordinary richness and beauty. His compositions were magnificent. He died at Sunnyside, near Birkenhead, June 18th.

392. (392.) FRUIT AND FLOWERS.

In the centre, upon a white damask table-cloth, is a rich mass of grapes and peaches. Convolvulus flowers, and ripe strawberries falling from a pottle-basket. A large pineapple lies on a stone slab in the right-hand corner.

Signed in fine brown letters

G Lance
1829.

Canvas. 41 in. x 28 in.

393. (393.) FRUIT.

Companion picture to the preceding. On the left, a stone vase with branch of vine-leaves issuing from it, and a bird's nest below. A large melon cut open, and apples and pears grouped on a table-cover of rich Utrecht velvet, form the principal mass of light on the opposite side.

Canvas. 41 in. x 28 in.

SIR EDWIN LANDSEER, R.A.

(1802—1873.)

Born in Queen Anne Street, and one of a family of artists. His inherited talent was improved by the influence of B. R. Haydon, with whom for a while he studied. As a painter of deer, dogs, and certain classes of sporting subjects, he stands perfectly alone. His father, John Landseer, was an engraver of great talent, and possessed much antiquarian learning. The works of Edwin Landseer have been widely extended by means of his brother Thomas's engravings. On the decease of Sir Charles Eastlake in 1865, Sir Edwin Landseer was elected President of the Royal Academy, but declined the honour.

394. (407) DEER IN COLDBATH FIELDS, WOBURN PARK.

A long square picture. Deer in an open part of the park known as "Coldbath-fields." Cluster of trees and a residence on the left. The farm chimney rises from a distant mass of trees in the centre.

Dr. Waagen, vol. iv., page 332, observes of this picture, "Happily composed, and the heads of the animals very animated, but the colouring cold, and the treatment rather scenic."

Canvas. 53½ in. x 29½ in.

* D

395. (406) THE HUNTING OF CHEVY CHASE.

"To drive the deere with hound and horne
 Erle Percy took his way ;
 The chiefest harts in Chevy Chace
 To kill and beare away."

The deer is at bay, and has thrown several dogs. Earl Percy, on horseback, aims a javelin at it, and his son, on foot, is drawing a bow.

An early work of the painter begun in 1825 and exhibited at the Royal Academy in the following year, No. 292 of the Catalogue, which contains the verses given above.

An animated composition, in which the influence of the bold conceptions of Rubens and Snyders, displayed in their pictures representing Wild-boar and Lion hunts preserved at Dresden and Munich, is very perceptible. The falconer on a dun horse to the left is very like Rubens himself. Both this figure and the head of the man blowing a horn are direct adaptations from that master.

Dr. Waagen, vol. iii., page 466, characterises this work as "an early picture by Sir Edwin Landseer, is rather extravagant in the attitudes, and less true than his pictures usually are." In his subsequent visit, vol. iv., page 332, he adds, "In this large and rich picture I am inclined to recognise the influence of Rubens."

Canvas. 66½ in. × 56 in.

FREDERICK RICHARD LEE.

(Living Artist.)

Born at Barnstaple, 1799. Joined the Army in early life, and served a campaign in the Netherlands. Entered the Royal Academy as a student in 1818, and first exhibited there in 1824. Ten years later he was elected Associate, and in 1838 became a full Member.

Many of his landscapes were in later times painted in conjunction with Sidney Cooper, the well-known cattle-painter.

396. (405.) SCENE IN DEVONSHIRE.

Dense mass of trees, with a thatched cottage, and a cart laden with timber passing through a stream.

Canvas. 37½ in. × 25½ in.

397. (406.) SCENE IN WOBURN PARK.

A long square picture. Cattle passing among magnificent oak-trees through a grassy dell, towards the left. A man in a smock-frock is seated on a cart drawn by a white pony. Slightly painted. Signed—

F. R. LEE, R.A., 1839.

The cattle are stated to have been painted by Sidney Cooper.

Canvas. 53 in. x 29 in.

CHARLES ROBERT LESLIE, R.A.

(1794—1859.)

Born of American parents in Clerkenwell, and by them taken to the United States, where he was apprenticed to a bookseller. Having determined to follow the arts in preference, he returned to London and became a student of the Royal Academy. Washington Allston and President West also afforded him some special instruction. His "Sir Roger de Coverley going to Church," exhibited in 1819, the property of the Marquis of Lansdowne, established his reputation. "Sancho Panza and the Duchess," painted for Lord Egremont in 1823, shows all his humour, with a complete mastery of painting more than any subsequent work. He was elected Royal Academician in 1826. In 1848 he was appointed Professor of Painting at the Royal Academy. His "Life of Constable" and the "Handbook for Young Painters" are excellent works. His "Autobiographical Recollections" are full of interest. The "Life of Sir Joshua Reynolds," left incomplete at his death, and finished by Mr. Tom Taylor, is of very great value. He died in London.

398. (390.) THE CROWN OFFERED TO LADY JANE GREY.

Dudley, a handsome youthful figure, standing in the centre with his face in profile to the right, draws his wife to him by placing his left hand within her arm and pointing to a large sealed parchment, held by a kneeling figure in pink dress. The crown and sceptre on a cushion lie at her feet. She rests her left hand on a bible laid on a table, at which her mother is seated. Her mother, an admirable figure, looks up appealingly and touches her daughter's wrist. Lady Jane looks calmly and seriously into her husband's face, and everything seems to depend upon him. A portrait of Edward VI., and shelves of books are in the background.

Painted for the Duke of Bedford. Exhibited at the Royal Academy in 1827, No. 85 of the Catalogue, in which it bore the following title, "Lady Jane Grey pre-

"vailed on to accept the crown." "The picture has been engraved." See Leslie's *Autobiographical Recollections*. Vol. ii., page 181.

Dr. Waagen, vol. iv., page 332, thus criticised it: "The composition not so fortunate as usual, and the colouring weak, but the heads refined and full of expression."

The following description was printed by the Artist in the Royal Academy Catalogue, No. 85:—

"The Duke of Suffolk, with much solemnity, explained to his daughter the disposition the late King had made of his crown by letters patent; the clear sense the Privy Council had of her right; and the consent of the Magistrates and Citizens of London; and in conclusion, himself and Northumberland fell on their knees, and paid their homage to her as Queen of England. The poor lady, somewhat astonished at their behaviour and discourse, but in no respect moved by their reasons, or in the least elevated by such unexpected honours, answered them, 'that the laws of the kingdom and natural right standing for the king's sisters, she would beware of burthening her weak conscience with a yoke which did belong to them, that she understood the infamy of those who had permitted the violation of right to gain a sceptre; that it were to mock God and deride justice. Besides,' said she, 'I am not so young, nor so little read in the guiles of fortune as to suffer myself to be taken by them. . . . What she adored but yesterday, is to day her pastime. . . . My liberty is better than the chain you proffer me, with what precious stones soever it be adorned, or of what gold soever framed. I will not exchange my peace for honourable and precious jealousies, for magnificent and glorious fetters. And if you love me in good earnest, you will rather wish me a secure and quiet fortune, though mean, than an exalted condition, exposed to the wind, and followed by some dismal fall.'

"All the moving eloquence of this speech had no effect; and the Lady Jane was at length prevailed on, or rather compelled by the exhortations of her father, the intercession of her mother, the artful persuasions of Northumberland, and, above all, the earnest desires of her husband whom she tenderly loved, to comply with what was proposed to her."—*Life of Lady Jane Grey*.

Very effectively engraved in mezzotint on a large plate. The picture was also engraved in woodcut, on a small scale, in the *Art Journal* for April, 1856, page 105, entitled "Lady Jane Grey entreated to accept the crown."

Canvas. 52 in. × 39½ in.

F. C. LEWIS.

(1779—1856.)

A celebrated engraver. Born in London; studied at the Royal Academy. He engraved Girtin's views of Paris, and acquired special celebrity for the skill and fidelity with which he reproduced the finest drawings and sketches by the old masters. He was extensively employed by W. Y. Ottley and Sir Thomas Lawrence upon these subjects; but in his leisure moments he painted views of landscape scenery, and engraved some of his sketches of Devonshire rivers. He died at Enfield, December 18, 1856.

**399. (387.) VIEW ON THE TAMAR, NEAR ENDSLEIGH,
DEVONSHIRE.**

Flat open piece of water, with a weir in front. Surrounded by grey and green hills. Dark and grey in tone. A tranquil scene, without figures.

This picture was exhibited at the Royal Academy in 1832, No. 13 of the Catalogue, entitled "The River Tamar, at Endsleigh."

Canvas. 35 in. x 26½ in.

400. (388.) ENDSLEIGH. Dated 1836.

Brought from the Manor House, Tavistock, in 1867.

Canvas. 53 in. x 36 in.

WILLIAM LINTON

(1790—1876.)

This eminent landscape painter was born in Liverpool, where he was articled to a merchant, after receiving a commercial education at Rochdale. The passion for painting prevailed, and he resolved to devote himself to art. In London he zealously pursued his studies, and greatly improved his appreciation of nature during a sojourn in North Wales. His first publicly exhibited picture, "The Morning after a Storm," appeared at the British Institution in 1821. He afterwards visited the Continent, and remained more than a year in Italy. He went to Greece, Sicily, and Calabria, and exhibited the studies which he had made there in 1842. He died 18th August, 1876, aged 85.

401. (397.) ITALY: A POETICAL LANDSCAPE.

This elaborate composition exhibits a romantic scene viewed under the influence of a misty sunlight. The spectator is supposed to be looking down from a wooded height over a calm expanse of water, which is crossed in the distance by a bridge composed of numerous arches, and surrounded by lofty buildings. Temples and Italian towers, a column surmounted by a statue, and Italian stone-pine and cypress trees constitute the leading features of this very artificial scene.

Signed in the central foreground, upon a mound on which two figures are prominent,—

W. Linton 1826

Canvas. 48 in. x 40 in.

ANDREA LUCATELLI.

(1680—1741.)

Son of Pietro Lucatelli, a scholar of Ciro Ferri; studied probably under his father. He was a landscape and architectural painter. His style resembles that of Orrizonte. He painted in conjunction with Paolo Anesi at Rome. He was the principal Italian landscape-painter of his time, and excelled in his pictures of ruins.

St. Peter's at Rome. Attributed to him. See VIVIANO, post, p. 254.

DIRK, or THEODORE, MAES.

(1656—1715.)

Born at Haarlem. Studied under Berchem and Hughtenberg. Visited England during the reign of William III. Painted the Battle of the Boyne.

402. (411.) GIRL WITH A DOVE.

A half-length figure, with her face seen in three-quarters turned towards the left, looking down; full white sleeve and long dark hair. Deep brown and well-massed shadows. Dark plain background; arched top.

Canvas. Dimensions. 28 in. × 19½ in.

CARLO MARATTI.

(1625—1713.)

Called "Carlo delle Madonne." Born at Camurano, near Ancona, 1625. Studied under Andrea Sacchi. He devoted his attention especially to the works of Raphael. He cleaned and restored with great care his frescoes in the Vatican and in the Farnesina Palace at Rome. He enjoyed an unrivalled reputation in his day. The name is written indifferently Maratti and Maratta. Died at Rome, 15th December, 1713.

403. (416.) THE NATIVITY.

A square composition. Half-length figures, the size of life. The infant Saviour lying on a bed of straw with upturned countenance. The virgin raises the linen with her right hand, and with the other presses the pillow. Groups of winged angels' heads are introduced. A naked angel hovers in the air scattering flowers, and another angel kneels in the attitude of prayer behind the pillow. There is no indication of glory round the heads of the principal figures. Dark grey sky background. Light admitted from the upper left-hand corner.

Formerly in Woburn old Church.

Canvas. 4 ft. ½ in. × 3 ft. 4 in.

BARTHOLOMÉ ESTEBAN MURILLO.

(1618—1682.)

Bartolomé Estevan Murillo was born at Seville. On his arrival at Madrid, Velasquez at once perceived his talent, and in due season recommended him to Philip IV., and his minister the Count Duke of Olivarez. In 1645 he returned to Seville, where thirteen years later he established an academy of art. His wife was a lady of fortune of Pilas, and his house became the resort of people of taste and fashion. He died in consequence of a fall from a scaffold, whilst engaged on one of his paintings in the Church of the Capuchins at Cadiz.

404. (341.) CHERUBS SCATTERING FLOWERS.

A cheerful composition. Boy angels flying and hovering in the air are scattering flowers as they fall from a basket held by three cherubs in the upper left-hand corner of the picture. A red drapery connected with them tends to give force and solidity of colour to the composition. This is furthered by a yellow floating drapery on the opposite side and dark blue in the central mass of figures. The right-hand lower corner is very dark; most of the angels have white wings and dark hair.

Bought from Mr. Bagnols. Horace Walpole, whilst describing Murillo's paintings of the Immaculate Conception, says, "The Duke of Bedford has a large picture like this, except that it wants the Virgin, by the same hand, brought out of Spain by Mr. Bagnols, from whose collection the Prince of Wales bought some very fine pictures." Lord Orford's Works, 4to, 1798, vol. ii., page 251.

This picture appears in Pennant's account, 4to, page 359, as "Angels flying; a very graceful painting, by Morillio." In the 8vo edition, page 604, it is converted into "Sportive boy; Angels flying, &c."

In Stirling's "Catalogue of the Works of Murillo," at the end of his "Spanish Painters," vol. iii., page 416, No. 20, it appears under the title of "Cherubs scattering flowers."

Dr. Waagen, vol. iii., page 465, describes the picture in the following terms. "A number of angels flying. A large picture without style in the composition, but very pleasing for the warm and bright colouring."

Canvas. 97 in. x 75 in.

GILBERT STUART NEWTON, R.A.

(1794—1835.)

Born at Halifax, in Nova Scotia, and studied under his uncle, Gilbert Stuart, at Boston. He came to England about 1820, and proceeded after-

wards to Italy. He is said to have made Watteau his model. He painted a clever picture of Macheath for the Marquis of Lansdowne. There is a tinge of theatrical affectation about most of his compositions. He became a member of the Royal Academy, and was an attached friend to Washington Irving and Charles R. Leslie, R.A. Elected Associate of the Royal Academy, 1828, and R.A. in 1832. He died at Chelsea, August 3rd.

405. (382.) THE PRINCE OF SPAIN'S VISIT TO CATALINA.

See "Gil Blas," vol. 3, Book 8, chap. xi.

In the centre the lady is seated playing a guitar. A young man, the Prince of Spain, seated in a chair on the extreme right, is listening to her: a duenna standing between them, observes the Prince through her fan with great earnestness. Two attendants stand in waiting to the left. A pair of castanets lie on the floor. Signed and dated on the side of wine-cooler—

G. S. NEWTON 1827.

"The person behind Catalina is her aunt, and the others are the Count of Lemos and Gil Blas. Gil Blas is the bearer of rich presents which the Prince makes to Catalina and her aunt; these have been purchased with borrowed money, the Infant plainly confessing himself without a real."

This picture was exhibited at the Royal Academy in 1827, No. 329 of the Catalogue. Purchased by the Duke of Bedford for 500 guineas. It was exhibited in the Art-Treasures Exhibition at Manchester in 1857, No. 291 of the Catalogue, and there described as "The Casket Scene."

Engraved in the "Literary Souvenir" in 1831, and on a larger scale, in mezzotint, by W. Giller, in "Gems of British Art," 1842, with descriptive letterpress by Henry Murray, Esq.

Canvas. 53½ in. × 39½ in.

HENRY J. PIDDING.

(1797—1864.)

A painter of humorous subjects. The son of a lottery-office keeper on Cornhill. Pupil of Agilo, a *genre* painter. His last picture that made an impression on the public mind was the Interior of the Gaming-rooms at Homburg, in 1860. He died at Greenwich, June, 1864. "The Battle of the Nile Re-fought" was engraved by himself, and met with great success.

**406. (391.) GREENWICH PENSIONERS DISCUSSING THE
BATTLE OF THE NILE.**

Two old men, one with only one arm and the other with two wooden legs, at a rough board table in front of a cottage window, marking out the disposition of the ships, during engagement, with broken bits of a tobacco pipe. A black servant behind and a boy with a pitchfork looking on. Within the house, seen through the window, are a young man and a girl. The extreme distance, to the right, exhibits a sea-shore in dull weather.

Signed in the extreme right-hand corner—

H Pidding

Panel. 20 in. × 17 in.

GASPAR POUSSIN.

(1613—1675.)

His real family name was Dughet, of French origin. Born in Rome, and brother-in-law of Nicholas Poussin, who had married his sister. He is essentially a landscape-painter, and his scenery is generally adopted from the neighbourhood of Rome, Tivoli, and Frascati. After seeing the works of Claude Lorraine his style of painting became less heavy and sharply defined. He died at Rome, in 1675. Nicholas Poussin frequently added the figures to his landscapes. He has Italianized his name on some of his etchings by signing himself "Gasparo Duche."

407. (331.) ITALIAN LANDSCAPE.

The figures by NICHOLAS POUSSIN.

A very grand composition, in square frame. Massive rocks, blended with rich foliage and a few buildings, rise diagonally across the picture towards the right. Near the centre, a square tower and pointed roof, with a dark wall, and a narrow opening in it, form a bold contrast against the cloudy sky. A piece of still water is in the shade below, and the figure of a man may be observed standing on a tongue of land projecting into it. In front of the water is a shepherd with his flock. Three nude figures conversing in the more immediate foreground are drawn, with great power. A noble cluster of broad-spreading trees occupy the left-hand extremity of the picture, forming a mass of intense darkness.

Dr. Waagen, vol. iv., page 333, observes of this picture :—"A highly poetical "landscape, with luminous horizon, conception, and handling, incline me to consider this a fine work by Gaspar Poussin."

Canvas. 58 in. × 48½ in.

408. (337.) ITALIAN LANDSCAPE.

This poetical composition is of extreme excellence, and exhibits in many points a refinement worthy of the painter's brother-in-law, Nicholas Poussin.

The view is taken from a considerable elevation commanding an extensive bay of deep blue water, surrounded by precipitous rocks, and opening towards the left, where the level line of the sea is intercepted by some dark rich foliage. Vessels are at anchor on the calm water, and the sky at this part of the picture is of a delicate warm tone. A horseman galloping to the right, as if hunting, appears in the middle ground of the picture, and a more distant one is passing behind him in the opposite direction. The foreground is remarkable for its extremely rich and finely-painted vegetation. A rugged roadway, diversified with buildings, leads up to the massive walls of a castle which crowns the rocks on the extreme right. A single palm tree stands conspicuously against the sky in this part of the picture. Some portions of this fine landscape indicate the influence of Claude Lorraine, especially in the clear tender distance and the hazy blue mountains. Two nude figures with long staves are in front, to the left; the one is an old man lying on his back, and the other, a younger one, seems to be talking to him. A gourd flask is on the ground. This may possibly refer to Diogenes.

Dr. Waagen, vol. iv., page 333, observes of this picture, "Pictures by this master "in which the sea is the principal subject are seldom met with. This equally "bears witness, however, to the grandeur of his mode of conception. Unfortunately "it has darkened in some parts."

Canvas. 57 in. x 48 in.

409. (338.) LANDSCAPE.

A poetical landscape, with solid trees bearing foliage very much in the style of Nicholas Poussin. The scene is traversed horizontally by a river, beyond which, and intersected by the stem of a tree in the foreground, is an ancient triumphal arch like that of Titus at Rome. Picturesque mountains break the horizon in the centre of the picture. Two figures, an old man seated on a bank quite in the foreground, as if asking alms of the younger, qualify the intense depth of the middle distance. A white dog crouches close to the old man. The deep blue sky is varied with clouds of a rich grey colour. The colours seem to have darkened by time.

Dr. Waagen, vol. iv., page 332, considers this "composition in his most elevated "style," and also clearer in colour than the darkness in which he viewed it before had led him to believe.

Canvas. 72 in. x 47 in.

410. (339.) ITALIAN LANDSCAPE.

A cluster of Italian buildings, among which may be observed the temple of Vesta and a pyramid like that of Caius Cestius in Rome, extends across the centre of the picture, beyond which is a broad expanse of water like the sea, bounded still further by plains and distant hills, one of which being snow-capped, resembles the well-

known Soracte. On the extreme right, a craggy mountain rises above a fine solid mass of dark rich trees, and from beneath these water issues in repeated falls; but subsides into a dead calm in deep shadow on the extreme right, whereon a boat with two figures in it is gliding. Two shepherds, one of them playing a flute, recline on a rocky bank in the foreground.

The large tree occupying the extreme left corner displaying rich feathery foliage, partakes of the character of Claude Lorraine. The sky is unusually calm and clear, with only a few fleecy clouds such as Cnyp frequently introduced in his most tranquil scenes. A picture of great beauty, very mellow in tone.

Dr. Waagen, vol. iv., page 332, considers this picture to be "a worthy companion "in every way to the preceding picture," No. 338.

Canvas. 76 in. x 55 in.

RAPHAEL SANZIO.

(1483—1520.)

Born at Urbino. Received his first instruction in art from his father, Giovanni Sanzio or Santi. Studied afterwards under Pietro Perugino. Visited Florence in 1504, arrived in Rome 1508, and commenced his famous series of Fresco decorations in the Vatican under the successive patronage of the Popes Julius II. and Leo X. His last picture was the "Transfiguration."

For the tapestries executed after his designs see *post*, page 263, and for copies in chalk, by Ricciolino, from frescoes in the Vatican, see page 247.

411. (380.) AVENGING ANGEL.

Copied by SIR JOSHUA REYNOLDS from Raphael.

In a circle.

Study from the figure of the Angel in the fresco of the Expulsion of Heliodorus from the Temple of Jerusalem, painted by Raphael, in the Stanze of the Vatican. The face is in profile to the right. See *post*, No. 418, for the entire composition shown in Ricciolini's copy in red chalk.

Compare a picture described as "Head after Raphael" in Lord Tavistock's Catalogue, 1767.

Canvas. Diameter 20 in.

REMBRANDT.

(1606—1669.)

Born at Leyden, July 15, 1606. Was placed at the Latin school there with a view to his studying jurisprudence afterwards at the University, but

his strong predilection for art induced him to enter the school of Jacob van Swanenburg, and after three years he studied under Pieter Lastman, at Amsterdam, and Jacob Pinas at Haarlem. Having been successful in his art, he settled finally at Amsterdam, and in 1634 married Saskia Uilenburg, a lady of considerable fortune. She died in 1642. He married again, but of his second wife little is known. The ways of Rembrandt appear to have been improvident. In 1656 he was publicly declared insolvent. His abilities in etching were equal to his skill as a painter, and his works, in their various states, have always commanded high prices. He died at Amsterdam, and was buried in the Westerkerk there, October 8th, 1669.

412. (332.) JOSEPH INTERPRETING THE BAKER'S DREAM.
Genesis, chap. xl. verse 18.

"And Joseph answered and said, This is the interpretation thereof: The three baskets are three days."

Half-length figures, smaller than life. The baker, with naked breast and shoulder, is seated, bending energetically forward and looking with extreme anxiety in the face of the youthful Joseph, who, in expounding the fate of his unfortunate companion, extends his hands and partially inclines towards him. The face of Joseph, with long dark hair like that of a woman, is seen in profile, turned towards the right. His dress is plain grey.

The picture was purchased in 1748 for £57 15s.

Dr. Waagen, vol. iv., page 333, remarks of this picture:—"The heads are very speaking and animated, the tone of the flesh clear, but subdued, and the deep chiaroscuro of the whole of masterly rendering."

Smith, in his "Catalogue Raisonné of the Works of Rembrandt," although not mentioning this picture, describes, at page 7, No. 18, a parallel composition of "Joseph declaring his dream to his father." The picture there described contains many figures, but the attitudes of the two principal ones appear to be very much the same.

An enamel from this picture by Bone is in the London collection in Eaton Square.

Pennant, 4to, page 359.

Canvas. 45½ in. × 41½ in.

413. (333.) A JEWISH RABBI.

A venerable old man, with a grey beard, wearing a dark flat cap, facing the spectator and seen to the waist, rests with both hands on the top of a stick before him. A double gold chain, and some ornament attached to it, is suspended round his neck.

Described in Smith's "Catalogue Raisonné of the Works of Rembrandt," page 118, No. 325.

Dr. Waagen, vol. iii., page 465, says of this picture, "An old Rabbi with a gold chain round his neck. Astonishing in the impasto, and of great effect, but one of the coarser works of the master."

Panel. 28 in. × 23 in.

MICHELANGIOLO RICCIOLINO.

A skilful copyist of the works of Raphael, who wrought from 1760 to 1763. The following drawings, in red chalk upon white paper, were, according to the Vitruvius Britannicus, edited by P. F. Robinson (1833), p. 14, executed in Rome for the Marquess of Tavistock.

414. (417.) PHILOSOPHY, OR THE SCHOOL OF ATHENS.

After Raphael.

Drawn in Red Chalk upon white paper.

Copied from the fresco by Raphael, in the Stanza della Segnatura in the Vatican, 1760. Inscribed: RAPHAEL · SANCT · VRBINAS · PINXIT IN · EDIB · VATIC · MICHAEL ANGELUS RICCIOLINUS ROMAN · DELIN · A · MDCC.

44 in. × 31 in.

415. (418.) ATтила AT THE HEAD OF HIS ARMY, deterred by the threatening apparition of the Apostles Peter and Paul and the warnings of Pope Leo I., from his hostile enterprise against Rome.

Drawn in Red Chalk, 1761.

Copied from the fresco by Raphael, in the second Stanza of the Vatican.

44 in. × 31 in.

416. (419.) THEOLOGY; CALLED "LA DISPUTA DEL SACRAMENTO."

Drawn in Red Chalk, 1762.

Copied from the fresco by Raphael, in the Stanza della Segnatura in the Vatican.

44 in. × 31 in.

- 417. (420.) INCENDIO DEL BORGO.** The Conflagration miraculously Extinguished by the Pope, by making the Sign of the Cross.

Drawn in Red Chalk, 1763.

Copied from the fresco by Raphael, in the third Stanza of the Vatican.

44 in. x 31 in.

- 418. (421.) THE EXPULSION OF HELIODORUS FROM THE TEMPLE AT JERUSALEM.**

Drawn in Red Chalk, 1762.

Copied from the fresco by Raphael, in the second Stanza of the Vatican.

See the Head of the Avenging Angel copied by Sir Joshua Reynolds, *ante*, No. 411.

44 in. x 31 in.

- 419. (422.) POETRY, OR THE PARNASSUS.**

Drawn in Red Chalk, 1763.

Copied from the fresco by Raphael, in the Stanza della Segnatura in the Vatican.

44 in. x 31 in.

SALVATOR ROSA.

(1615—1673.)

Born at Borgo di Renella, near Naples. Son of Vito Antonio Rosa, a land-surveyor, architect, and artist of moderate standing. Studied under Fracanzano, Spagnoletto, and Aniello Falcone, the latter a celebrated battle-painter. He also studied music profoundly, and several of his compositions still remain deservedly popular. His intercourse with Banditti and his actual experience of a rough life, concealment in woods and caves, manifest themselves in the majority of his works. Salvator was also a poet and satirist. His "Conspiracy of Catiline," in the Pitti Gallery, is his most important composition; the "Belisarius," belonging to Lord Townshend, the most

pathetic. Many of his large landscapes exhibit the influence of his contemporary, Gaspar Poussin, with figures possessing all the energy of his great instructor Spagnoletto. He is said to have taken part in the insurrection of Masaniello, and to have painted his portrait more than once.

420. (336.) HEAD OF DIOGENES.

Study of a bearded man, life-size, to the breast, enveloped in a mantle covering also the head; the face, seen nearly in profile, is turned towards the left.

This picture is mentioned in Lady Morgan's "Life of Salvator Rosa," vol. ii., page 371. Dr. Waagen, vol. iv., page 334, recognises in this bust picture, "Great energy "of forms and colour."

Canvas. 27 in. × 29 in.

RUBENS.

(1577—1640.)

Born at Siegen, in Westphalia, June 29th, 1577, on the day of St. Peter and St. Paul. His father, John Rubens, had emigrated from Antwerp, and, soon after the son was born, settled at Cologne, where young Rubens, who was intended for the law, remained till his father's death in 1587. He studied Art at Antwerp under Adam van Noort and Otto van Veen (Otto Venius), and in the spring of 1600 went to Italy and entered the service of Gonzaga, Duke of Mantua. At Rome and Venice he copied several pictures for the Duke. In 1605 he was sent on a mission to Philip III. of Spain, and there painted the portraits of the chief nobility. In 1608 he returned to Antwerp under the patronage of the Archduke Albert and Isabella, then Governors of the Netherlands, and married his first wife, Elizabeth, or Isabella, Brandt, in the following year. He visited Paris by the invitation of Marie de Medicis, and commenced the series of pictures commemorative of her marriage with Henri IV. and her subsequent Regency. In 1628 the Infanta Isabella, having become a widow, sent Rubens on a diplomatic mission to Philip IV. of Spain, and to Charles I. of England, by whom, in 1630, he was knighted. The King of Spain bestowed the same honour on him. In the same year he married, for the second time, a beautiful young lady of sixteen, named Helena Fourment, and died, possessed of immense wealth, at Antwerp, 30th May, 1640, and was buried with extraordinary pomp in the church of St. Jacques.

421. (321.) ABEL SLAIN. Genesis, chap. iv. ver. 9.

Abel dead, and covered partially with a brown fur, lies on the ground, with his head, a white fillet binding the hair, towards the spectator. The whole figure is wonderfully foreshortened. A dog on the right hand side approaches him cautiously, and with an expression of anxiety. In the distance, in the opposite direction, is seen a rude altar, with the wood on it still burning. Fine trees compose the rest of the background.

Engraved in line by J. Heath. Plate 21 of Forster's "British Gallery of Engravings," published in 1807. In the text to that work it is stated that "the picture has been some time in the possession of the Duke of Bedford at Woburn, and is a very fine specimen of the Master. Prior to this it belonged to Lord Melbourne."

It is described in Smith's "Catalogue Raisonné of the Works of Rubens," page 270, No. 912.

This picture was exhibited at the British Institution in Pall-Mall in 1819, No. 75 of the Catalogue.

Dr. Waagen, vol. iii., page 465, remarks:—"The beautiful gradation of the tints "in the exceedingly transparent and glowing flesh-tones is especially to be admired."

Canvas. 69½ in. x 54 in.

422. (322.) THE TRIBUTE MONEY. Mark, chap. xii. ver. 17.

A copy from RUBENS.

A composition of nine figures, half length, the size of life. The Saviour stands at the extreme end of the picture, his face nearly in profile, turned towards the left, wearing a scarlet mantle over a grey dress, pointing upwards with his left hand. The Jews eagerly press forward and receive the divine mandate with astonishment and dismay.

A brilliantly coloured picture.

The original painting, formerly in the collection of the King of Holland, was contributed by Mr. Dingwall to the Art Treasures Exhibition at Manchester in 1857, No. 536 of the catalogue.

There is a repetition of it in the Louvre.

Described in Smith's "Catalogue of the Works of Rubens," page 167, No. 577.

Canvas, 58½ in. x 45 in.

JOHN CHRISTIAN SCHETKY.

(1779—1874.)

A distinguished marine painter of an ancient Transylvanian descent. Was contemporary at the High School of Edinburgh with Sir Walter Scott, Lord

Brougham, and Francis Horner. At the age of seventeen he practised scene-painting. In the year 1801 he walked from Paris to Rome. On his return from Italy, he settled at Oxford, and afterwards became Professor of Drawing successively at Sandhurst, Portsmouth, and Addiscombe. He was Marine Painter in Ordinary to Her Majesty. In 1848 he illustrated "A Cruise in Scotch Waters on board the Duke of Rutland's Yacht, *Resolution*," with letterpress by Lord John Manners.* He drew with his left hand. Died 29th January, 1874, aged 95.

* There is preserved in Woburn Abbey a letter addressed by J. C. Schetky to the Duke of Bedford, dated Belvoir Castle, 6th February, 1853, enclosing a copy of an old song, "written by one of the sailors of our fleet, just after the glorious Battle of La Hogue—" which I promised when I last had the honour of visiting your Grace at Endsleigh with "the Duke of Rutland."

423. (394.) THE BATTLE OF LA HOGUE.

A long and very large picture full of excitement. The white smoke from the guns, which is very abundant, is all driven to the left. The foreground is very dark and heavy.

Signed in the right-hand corner,

J. C. Schetky. 1847.

The following description of this picture is written by the artist :—

"On the 19th of May, 1692, Le Comte de Tourville, emboldened by Admiral Russell's delay in making the signal for battle, gallantly bore down through the combined English and Dutch fleets—his own ship (*Le Soleil Royal*) grappling with the *Britannia*, that of the British Commander-in-Chief. However, so warm was the reception he met with, that after two hours' severe fighting, he was fain to lower his boats and tow out of action, the whole fleet doing the same—it having fallen calm. He was instantly followed by the brave Russell, who continued his pursuit of the enemy during the three succeeding days, either capturing or destroying twenty-one sail of the line. This picture represents the battle at the moment when victory was achieved, and the French were commencing their retreat.

"On the extreme left, *L'Admirable* (having struck) is being taken possession of by a barge and long-boat; next large ship is *Windsor Castle*, engaged on both sides with *Le Conquerant* (84 guns) and *La Magnifique* (76 guns). Next large ship is *Britannia* (100 guns). Admiral Russell also engaged on both sides, having *Soleil Royal* (104 guns), Count Tourville, on his larboard side, and *Le Terrible* (80 guns) on his starboard quarter. Next to *Soleil Royal* is *Le Neptune* hove to, and *Le*

"*Triomphant* bearing down, with the rest of the fleet, to support their Commander-in-Chief."

Vide Admiral Russell's Letter.

LIST OF SHIPS LOST TO LOUIS XIV. AT LA HOGUE, 1692.

SHIPS.	TONS.		SHIPS.	TONS.	
Soleil Royal (portrait)	104	Burnt.	Magnifique	76	Burnt.
Dauphin Royal	104	"	Triomphant	74	"
Hurricane	100	"	Aimable	63	"
Ambitieux	96	"	Sérieux	62	"
Admirable	90	"	Glorieuse	60	"
Grand	86	"	Prince	60	} Sunk in action.
Conquérant	84	"	Sans Pareil	60	
St. Philip	84	"	Inconstant	60	
Fier	84	"	St. Michael	60	Burnt.
Terrible	80	"	Trident	56	"
Tonnant	76	"			

Canvas. 14 ft. 6 in. × 80 in.

JOSEPH SEVERN.

Living Artist. Resident at Rome.

424. (400.) AN ITALIAN VINTAGE.

A tall square-shaped picture. Naked children stand in a large circular vat on the left, pressing out grapes. An olive tree, with the vine trained over its branches, rises in the centre of the picture, and two young men among the branches are gathering and throwing down the fruit, to three girls beneath holding out their white aprons. A group of slumbering women and an old shepherd occupy the middle of the picture. A young lad, having slain a wild boar, is about to rouse them by sounding a horn.

Canvas. 49 in. × 40 in.

FRANCIS SNYDERS.

(1579—1657.)

Born at Antwerp, and studied under Van Balen. Rubens frequently availed himself of his talent in depicting those animals and magnificent fruits which adorn his grandest compositions. Snyder painted large stag-hunts, and received commissions from Philip III. of Spain and the Archduke Albert, whom he attended at Brussels. He painted frequently still life, and several

enormous pictures of vegetable stalls, and larders stocked with fish and all kinds of game. His knowledge of the motion of the wilder animals may be said to be unrivalled. He died at Antwerp.

425. (325.) STILL LIFE, FRUIT, AND GAME.

A large picture, with game, fruit, and vegetables on a table in front. Hares hang on the extreme left. In the background are small figures of Christ in the house of Martha and Mary. One sister is cooking at the fire, the other sits beside the Saviour with a large book on her knees.

Canvas. 62 in. × 45 in.

JACOB GEORGE STRUTT.

Landscape painter. Exhibited portraits at the Royal Academy in 1823. From 1824 to 1831, his works were exclusively forest scenery and painted with great care. He afterwards settled at Lausanne and in Italy. He drew and etched "*Deliciæ Sylvarum.*" His last exhibited work was an "*Italian Scene*" in 1852.

426. (396.) TREES IN WOBURN PARK.

A picturesque decayed oak, brown in tone, painted evidently under the influence of Ruysdael, with very strong shadows.

Canvas. 35½ in. × 26 in.

GIOVANNI BATTISTA TIEPOLO.

(1693—1769.)

Born at Venice. Studied under Lazzarini and Piazzetta. His favourite model was Paul Veronese, and he became a clever fresco-painter, extensively employed in Germany and Spain, as well as in Italy. His colouring was gay, and his tones deficient in blending. He left two sons, Giovanni and Lorenzo. He frequently inserted figures in Venetian views by Canaletto. See *ante*, page 207.

427. (368.) THE CONTINENCE OF SCIPIO.

Livy, lib. xxvi., cap. 50.

A young man and a female kneeling before a youthful warrior, make offering to him of vessels of gold, which are deposited on the ground. A licitor kneeling, with fasces and axe, is introduced on the left side. The background consists of an arch with the walls of a town, over which are seen a cupola and a lofty Italian tower. An old man behind the kneeling pair, expresses, by his gesture, surprise at the decision pronounced by the warrior. Female attendants stand on the extreme right.

After the capture of New Carthage, a maritime city of Spain, B.C. 210, a female captive of extreme beauty was brought before Scipio Africanus. He forbore to take her to himself, and even restored her to her parents, and transferred the treasures which they had provided for her ransom to Allucius, a young prince to whom she was betrothed, as a dowry.

Canvas. 47 in. × 42 in.

VIVIANO.

Codagora Viviano excelled in painting the ruins and buildings of ancient Rome. He was also a landscape painter, and the figures were mostly inserted by Domenico Garguoli. He flourished 1650. His works are very superior to those of his namesake, Ottavio Viviano, of Brescia.

**428. (340.) ROME.—VIEW ON THE TIBER,
ST. PETER'S, AND THE BRIDGE AND CASTLE
OF ST. ANGELO.**

Attributed, but erroneously, in recent times to Claude.

The dome of St. Peter's rises majestically in the centre; the buildings form a dark mass against a soft sunset sky, and a few figures are introduced on the left side in the foreground. The latter do not accord in point of style with those generally seen in Claude's paintings.

This picture is described in the 1811 edition of Pennant, 8vo, page 603, as "View of old Rome, by CLAUDE;" but in the original 4to edition of 1782, page 354, it is designated "*The Castle of St. Angelo, by Lucatelli.*" It corresponds also with a picture that was formerly in the collection of Edward Harley, Earl of Oxford, and purchased at the sale of his collection, March 10th, 1742, by the Duchess of Bedford, for £27 15s.

The picture and its companion are thus described in the original Sale Catalogue, page 10.

"45. *A view of the Coliseum at Rome, by Andrea Lucatelli.*

"46. *Do. of the Castle of St. Angelo, its companion.*"

The first of these was purchased by a person named Markes for £18 15s. The second was sold for £27 15s., to the Duchess of Bedford (Gertrude Leveson Gower, mother of the Marquess of Tavistock).

In the inventory of the pictures and effects of the Marquess of Tavistock, taken at his late residence in Bloomsbury, June 1767, we met with the following entry, page 67, "*A View of Rome (by Viviano) with Castle of St. Angelo.*"

There can be little doubt that this description refers to the same picture. The picture was exhibited by the Duke of Bedford at the British Institution, in 1819, as "The Castle of St. Angelo, by Claude," No. 45 of the Catalogue.

Smith includes this picture in his "Catalogue Raisonné of the Works of Claude," page 384, No. 423; but places it at the end of his List, and merely mentions it, as having been exhibited at the British Institution. He does not appear ever to have seen it.

An examination of the details and condition of the buildings as seen in the picture will soon determine with accuracy the period when the view was originally taken.

A tall square tower rising conspicuously from the left hand corner of the façade of St. Peter's, containing two stories, one over the other, was only 9 years in existence. It was intended as a campanile, and was commenced under Urban VIII. by Bernini in 1638. The foundation begun by Carlo Maderno, having proved insecure, the entire fabric was removed during the following Pontificate (Innocent X.) in 1647.*

The condition of the Bridge, exhibiting none of the statues which were erected on the parapet in 1638 by Clement IX., shows that the picture must have been painted before that time. There is no statue of St. Michael on the summit of the castle, but in its place a tall flagstaff, secured by ropes like the mast of a ship. The colossal statue was executed in bronze by a Flemish artist, Wenschefeld, for Pope Benedict XIV., 1740-1758. If the picture were painted by Lucatelli, it could only have been taken from some sketch by an earlier artist, as Lucatelli was a Roman, and worked in conjunction with Ricci and Pannini. He was born in 1660, and died 1741.

Viviano (Codagora), on the contrary, was flourishing at the very period when Bernini's Campanile was in existence. He was a Neapolitan artist, brought up in Rome, and excelled in painting architectural ruins. From the style of his compositions, Viviano would almost seem to have been a pupil of Claude himself. He flourished in 1650. Claude was born in 1600, and died 1682.

Dr. Waagen, vol. iii., page 465, on first seeing the picture in 1835, thus records his impressions. "This beautiful picture appeared to me in many parts to deviate from "Claude's style."

During a subsequent visit in 1856, he made these further observations, vol. iv., page 332. "By this more favourable light I perceive that my former opinion of this "large and fine picture, was unfounded. It offers an unusual combination of warmth, "power, and clearness of tone."

Canvas. 72 in. × 42½ in.

* See Bonanni, "Templi Vaticani Historia," Rom. fol. 1696, pages 151 and 152; Baldinucci, "Vita del Cavalier Bernino," ed. Milan, 1812, vol. xiv., page 51; and Bunsen, "Beschreibung der Stadt Rom.," vol. ii., page 147.

JAMES WARD.

(1769—1859.)

Born in Thames Street. Originally placed with J. R. Smith, the engraver. He practised engraving for some years, and was diverted to painting by seeing the works of Morland, his brother-in-law. In 1794 he was appointed painter and engraver to the Prince of Wales. He engraved Sir W. Beechey's large Review picture, now at Hampton Court. His little picture of the "Council of Horses" is of a very high order in animal painting; but the vast picture of an Alderney Bull, now in the National Gallery, is his most extensively known work. He died November 17, 1859, in his ninety-first year.

429. (389.) FIGURES AND HORSES.

A village scene. White horse struggling to drag a beer cask up out of an ale-house cellar. Villagers dancing round a distant Maypole. London and St. Paul's in the extreme distance.

Signed and dated

JWR R. A. 1827

Panel. 46 in. × 33 in.

JOHN WEENIX.

(1644—1719.)

Son of John Baptist Weenix, a very distinguished painter, who had resided a considerable time in Rome, and whose pictures generally exhibit some Italian reminiscences in the background, either groups of statuary or architectural fragments, and masses of masonry. The younger Weenix, born at Amsterdam, lost his father at 16 years of age, and struck into the particular line of representing dead game, animals, fruit and flowers. In this class of imitation he never had an equal. His works are exceedingly numerous, and always to be met with in the market. On the other hand, the more refined compositions of his father's are much rarer, and eagerly purchased.

430. (326.) GAME.

A dead hare hanging in the centre, surrounded by birds. Landscape back ground; the trunk of a tree on the right hand, and water to the left. Large dock-leaves in the corner. Very finely painted.

Canvas. 46½ in. × 44 in.

431. (327.) FRUIT.

On a table, covered with a rich white cloth over a lower one of purple, are peaches, grapes, a peeled lemon, a dish of oysters, various vessels of plate, a flagon, and mother-of-pearl presentoir. The latter is overthrown. To the left, a green curtain above a square window.

Canvas. 44½ in. × 42½ in.

RICHARD WILSON.

(1713—1782.)

Born in Montgomeryshire. Son of a clergyman. Studied in London under an obscure portrait-painter named Wright. His own career commenced with portrait-painting. On arriving in Italy in 1749, he was induced by Zuccarelli and Vernet to devote himself wholly to landscape. In this line he became one of the most original painters, and his "Niobe," exhibited at Spring Gardens in 1760, sufficed to establish his fame. He was one of the original members of the Royal Academy, and succeeded Hayman as their librarian. He retired in 1780 to his brother's in Wales, and died there. Some of his landscapes have been admirably engraved by Woollett.

432. (377.) VIEW OF HOUGHTON HOUSE, BEDFORDSHIRE.

A square mansion, with pointed towers at the angles, rises grandly above a rich mass of dark foliage in the centre. A glowing sunlight pervades the sky behind the graceful stems of a cluster of deep-toned trees to the right. A woman seated in the front, is nursing a child, and a man in red stands by with a white horse near him.

The house was built by Mary Countess Dowager of Pembroke, and afterwards occupied by the Earl of Ailesbury.

There is an engraving of this old mansion in the 4th edition of Pennant's "Chester to London," page 381. It is stated that Sir Philip Sydney wrote part of the "Arcadia" in a lodge belonging to this park. The house has since been pulled

down excepting some of the ornamental parts which form a picturesque ruin. See "Beauties of England and Wales," Beds. vol., page 66.

This picture was exhibited at the Royal Academy in 1771, No. 223 of the Catalogue, in which it bears the following description :—"A view of Houghton, the seat of the late Marquis of Tavistock, in Bedfordshire."

Exhibited at the British Institution, 1817, No. 139 of the Catalogue.

Canvas. 49 in. × 39 in.

JOHN WOOTTON.

Flourished 1720.

An eminent English figure, animal, and landscape painter. Scholar of John Wyck. He however formed himself on the style of classic Italian landscape, and frequently imitated such masters as Claude Poussin and Salvator Rosa so skilfully as to mislead. His hunting-pieces at Althorp and Longleat are excellent. Some of his equestrian portraits are remarkably good. He generally signed his pictures with his name in full, as if incised into a stone wall or fragment lying on the ground.

433. (343.) LANDSCAPE.

Canvas. 22 in. × 18½ in.

UNKNOWN PAINTERS.

434. (412.) HEAD OF A YOUNG LADY.

Life-sized figure, to the waist; face seen in three-quarters turned towards the right, looking at the spectator. Rich yellow satin sleeve, with square-cut dress, so as to exhibit the neck. Blue sash round the waist, and large double pearls attached to her earring. Pearl necklace, with large pearl pendant. Landscape background. A well painted picture.

Canvas. Dimensions. 23 in. × 19 in.

435. (413.) DUTCH LANDSCAPE.

Yellow sky. View across a plain, with mountains to the right.

Canvas. Dimensions. 58 in. × 40 in.

436. (414.) DUTCH LANDSCAPE, WITH FIGURES IN A BOAT.

A rough wooden bridge to the left, and a group of trees to the right.

Panel. 28½ in. × 21 in.

437. (415.) MADONNA AND CHILD.

Early German School.

Half-length figure of the Virgin holding a pansy in her left hand, and supporting the naked Christ on her right arm. The infant Saviour looks sportively away to the left, at a bird which he holds in his raised hand. The Virgin wears a red mantle and a gauze headdress. The nimbus over her head is merely a line forming a circle seen in perspective.

A white vase with blue pattern containing tall flowers, lilies, the blue iris, and pansy, is in front to the right, and a metal dish containing plums and cherries is placed on a green table before her. The flower vase is inscribed round the shoulder—

"SOLI VERTVS."

Painted on panel.

RAPHAEL TAPESTRIES.

TAPESTRIES.

From the celebrated cartoons by **RAPHAEL.**

To complete the decoration of the Sistine Chapel, already enriched with the finest works of Michel Angelo and the most celebrated Florentine artists of an earlier period, Pope Leo X. determined to adorn the lowest part of the walls of the Presbytery with Tapestries wrought in the costliest materials representing the Acts of the Apostles. To this end Raphael was commissioned to prepare coloured designs on a large scale, which were to be woven at Arras by Flemish workmen. In the execution of these designs, during 1515 and 1516, Raphael was assisted by Francesco Penni, Giovanni da Udine, and Giulio Romano. The copies in Tapestry were completed and first suspended in the Sistine Chapel on St. Stephen's Day, 1519, to the great admiration of every one present. The Cartoons themselves, having served their immediate purpose, were allowed to remain in neglect at Arras, till King Charles I., at the suggestion of Rubens, purchased them to serve as patterns for a new manufactory of Tapestry which he was interested in encouraging at Mortlake.

The demand for Tapestry as furniture for dwelling houses was very considerable, and the chief supply of it, at that period, was imported from Flanders.

Sir Francis Crane established a manufacture of Tapestry, commonly called *Hangings*, at Mortlake, Surrey, and was extensively patronized by the Court. Francis Cleyn, of Rostock, a painter and skilful designer, appears to have worked with him. That Raphael's designs were also made use of in this establishment is shown by the following entry in Van der Doort's Catalogue of Pictures belonging to King Charles I., drawn up in 1639 :—

" Pictures in store at Whitehall at this time (1639), in the passage
 " room, between the Banqueting house and the privy lodgings.
 " *Raphael Urbin.*

" *In a slit deal wooden case, some two cartoons of Raphael Urbin's
 " for hangings to be made by, and the other five are, by the King's
 " appointment, delivered to Mr. Franciscus Cleane, at Mortlack, to
 " make hangings by."*

These Cartoons, which for many years occupied a gallery built expressly for them by Sir Christopher Wren in Hampton Court Palace, are now preserved in the South Kensington Museum. King Charles the First granted to Sir Francis Crane the sum of £2,000 yearly for ten years, " for the better maintenance of the said worke of tapestries."*

It is certain that numerous sets of Tapestries from these designs of Raphael were executed in England, and in all probability chiefly at Mortlake, under the supervision of Cleyn, who was a practical artist.

They are generally surrounded by large and fanciful borders, composed of figures and arabesques, which seem to have been designed by Cleyn. There can be no doubt that the set to which these four Cartoons belong was wrought expressly for the Earl of Bedford, and prior to the year 1694, as the shield of arms is in every instance surmounted by an Earl's coronet. The devices of the borders are all alike. The Russell arms, crest, and motto invariably appear above in the centre, whilst below, in the middle, on a white tablet in an oblong oval red frame, is a quotation from Scripture, explaining the subject. The principal device of the pattern of the borders consists in a blue and white scroll, threaded with garlands of flowers. At each side a naked cupid, standing on the end of the scroll, which starts from a square pedestal in the corner, reaches to gather flowers that are above him. The left-hand boy is seen in profile; the face of the opposite one is not shown, his wings are browner, and he turns his back to the spectator. In all cases, the coat of arms and motto, "che sara sara," are independent of the border, and hang partly below in front of the central compartment, so as to conceal the sky or other parts of the composition. The Earl's coronet is surmounted by a helmet with the crest (a goat) standing on it. The figures are all turned the reverse way of the original

* *Walpole's Anecdotes*, edited by Dallaway and Wornum, page 236.

Cartoons, and correspond with the Tapestries executed for the Sistine Chapel. These are wrought in woollen threads; but the originals were woven with silk and gold and silver threads, which may still be seen in one of the galleries of the Vatican. They have been accurately engraved in Pistolesi's folio work "*Il Vaticano*," Roma, 1829, vol. vii.

A duplicate set, wrought in equally rich materials, was presented by the Pope to King Henry VIII. of England, in recognition of his services at that time as "Defender of the Faith." That very fine series of Tapestries is now in the Public Museum at Berlin.

A series of copies in oil colours by Daniel Mytens, taken probably from the original cartoons whilst they remained at Arras, is preserved at Knole. They are boldly painted, and may have been done to give King Charles I. an idea of their compositions before purchasing them. Mytens made many copies for the king, and even went abroad for that express purpose. These copies of the cartoons were brought from Copt Hall, Essex, by Charles, Earl of Dorset.

438. THE MIRACULOUS DRAUGHT OF FISHES. Luke
chap. v. ver. 8.

A square tapestry; narrower than the rest; the two sides have been cut off so as to reduce the figure of the Saviour, and remove altogether the figure of Zebedee. The face of Christ is in profile turned to the left. The buildings on the opposite shore are different from those in the original cartoon. They consist of large palaces and domes and a smoking chimney; and also one small isolated group of figures on the shore.

Two large birds hover in the air.

The oval tablet below has the following inscription in black letters on a white ground:—

LVC · CAP · 5
STVPENDA · PISCIVM · CAPTVRA
CHRISTVS · PETRVM · ET · SOCIOS
PISCATORES · CAPIT ·

Engraved by Ferretti in Pistolesi, vol. vii. Tav. xi.

Height, 10 ft. 4 in.; width, 9 ft. 3 in.; borders at top and bottom, 17 in.; at sides, 13½ in. The borders measure the same throughout the series.

439. THE HEALING OF THE LAME MAN AT THE BEAUTIFUL GATE. Acts, chap. iii. ver. 6.

This accords exactly with the cartoon, only turned the reverse way. The profile of the lame man here is directed to the left.

The tapestry has been injured in the border. The lower part has been pieced with fragments of some other tapestries. The central tablet below is imperfect towards the left. It stands thus :—

ACT · CAP · 3 (sic)
VS · MENDICANTI · CLAVDO
M · VACVAM · PORRIGIT
T · SANATRIGEM.

It may be observed that the colours of the central portion, between the columns, are most powerfully and vividly preserved. The kneeling beggar and woman and child are paler. The heads are excellent. See Pistolesi, vol. vii. Tav. iii.

On the external blue border, down the right side, which retains the original white fringe, may be detected an oblong white shield with a plain red cross (of St. George) upon it. This appears to be a distinctive mark of the manufactory.

It is to be found on similar borders in other sets of tapestry (from different designs) connected with initial letters as T · P · and B · B at Knole, and "F · P · HATTON GARDEN" at Hardwick.

Height, 10 ft. 4 in. ; width, 15 ft.

440. THE DEATH OF ANANIAS. Acts, chap. v. ver. 5.

In this composition Ananias falls with his head towards the left. The group of Apostles giving alms is on the right-hand side. The figure of Sapphira, seen in the original cartoon, is here omitted.

There are also no figures ascending the steps.

This tapestry has also the red cross on a white shield in the blue outer border. Inscribed below, in the centre—

ACT · CAP · 5
ANANIAS · APOSTOLIS
MENTITVS · MORTE
PLECTITVR · SVBITANEA

See Pistolesi, vol. vii. Tav. xii.

Height, 10 ft ; width, 14 ft. 7 in.

441. THE DEATH OF SAPPHIRA. Acts, chap. v. ver. 10.

This composition does not belong to the series of designs by Raphael ; but forms one of the present set of tapestries. The borders are the same, and the Russell arms occupy the same place above. The red cross on a white shield, the mark of fabric, may be observed on the external right-hand blue border.

The figures are very numerous, and full of energy, and the entire scene and attitudes of the figures may be termed a *paraphrase* of Raphael's Ananias. The Apostles stand on a platform, one figure is emptying a bag of gold at their feet. The head of a man standing behind him has much resemblance to that of Rubens the painter. A group on the left of people receiving alms is intersected by the shaft of a column in front. A large white building is seen in the distance.

The entire design seems to be adapted from some engraving or composition of the period of Raphael.

It is a curious parody or imitation of the design of the Ananias. In like manner the Apostles stand raised on steps in the centre. Sapphira falls to the ground with her head towards the right. The body of Ananias is being carried out to the left.

ACT · CAP · 5 ·
SAPPHIRA · CRIMINIS · CVM
MARITO · CONSORS · FIT
ETIAM · SVPPPLICII ·

Height, 10 ft. ; width, 14 ft. 7 in.

442. PAUL AND BARNABAS AT LYSTRA. Acts, chap. xiv.
ver. 13.

This is the most faded and worn of the series. The cross on a shield is on the outer blue border on the right side, but it has been concealed by turning the edges back.

ACT · CAP · 14 ·
PAVLVS · ET · BARNABAS ·
SACRIFICATVROS · SIBI · LYSTRENSES
PROHIBENT (*sic*)

See Pistolesi, vol. vii. Tav. viii.

Height, 10 ft. 4 in. ; width, 16 ft.

"Christ delivering the Keys to Peter," and "Paul preaching at Athens," are not included in this series.

Other sets of Tapestries, from Raphael's Cartoons, surrounded by ornamental borders, are at Ford Abbey, Devonshire; Burghley House; Boughton, the Seat of the Duke of Buccleuch; Petworth House, Chatsworth, and at Arundel Castle. The latter, formerly at Worksop Manor, Nottinghamshire, are four in number, and are: "Paul and Barnabas at Lystra," "The Miraculous Draught," "The Death of Ananias," and "Christ delivering the Keys to Peter." There is also a Tapestry of the "Elymas," in Chester Cathedral.

At Longleat, the Marquess of Bath's, are three Tapestries, viz.: "Paul Preaching," "Paul before Festus," and "The Miraculous Draught." They were made at Antwerp and bought by "Tom of Ten Thousand," for his lady's drawing-room, at an enormous price.

MINIATURES.

MINIATURES.

* * *For Biographical Notice of Artists see Index at the end.*

- 443.** (72.) EDWARD RUSSELL, THIRD EARL OF BEDFORD.
1575—1627.

HILLIARD.

Probably painted in the year of his marriage, 1594, when only nineteen years of age.

An oval miniature. Standing figure, seen to below the knees, holding a glove in the right, and resting his left hand on the hip. Bareheaded, wearing a large radiating ruff, fitting close to the face, and rising above the ears. White dress striped with gold. On the yellow cover of a wooden table behind, to the right, is an embroidered shield, surmounted by a coronet (qy. ducal) containing the Russell arms impaled with those of Harrington, his wife's family. Red curtains hang behind. The flooring, so far as seen, is covered with matting.

On the back of the miniature remain vertically seven lines of writing; now unfortunately too much effaced to be legible.

Painted on prepared card.

- 444.** (144.) THOMAS WRIOTHESLEY, FOURTH EARL OF
SOUTHAMPTON, K.G. Died 1667.

Father of Rachel, Lady Russell; son of Henry Wriothesley, the third Earl; friend of the Earl of Essex, and a staunch supporter of King Charles I. Installed a Knight of the Garter, and constituted Lord High Treasurer of England at the Restoration, in 1660. Married, first, Rachel, daughter of Daniel de Massu, Baron de Ruvigny, in France; and, secondly, Frances Leigh. He died at Southampton House, Holborn.

SAMUEL COOPER, 1616.

An oval miniature, nearly to the waist; face seen in three-quarters turned to the right, wearing a large straight-cut collar of fine lace fitting close under the chin. The dress is plain dark gray. Inscribed, to the left, in brown letters on the dark gray background—

C
1661

445. (163.) JAMES, DUKE OF MONMOUTH, K.G. 1649—1685.

Born at Rotterdam, an illegitimate son of King Charles II., by Lucy Walters; first known at Court as Young Crofts; created Duke of Monmouth and appointed Master of the Horse in 1665; defeated at the Battle of Sedgmoor, July 6, 1685, and beheaded on Tower Hill on the fifteenth of the same month.

FLATMAN, 1675.

An oval miniature, bust portrait, face seen in three-quarters turned towards the right; smooth cheeks; long curly hair, white band fitting close under chin, dark yellow drapery heightened with gold. Signed in dark brown on rich blue background to the left of the head.

F
1675

446. DUKE OF BEDFORD IN PEER'S ROBES.

Probably by **SIR G. HAYTER.**

A square miniature, highly finished.

Half-length figure. Resting his left hand on a book, on which is a shield of arms and the motto "Che Sara Sara" inscribed on a garter. The face turned in three-quarters to the left.

Plated at the back with copper, but no writing on it.

Ivory. 5½ in. × 4¼ in.

447. THE RIGHT HONOURABLE LADY ANNA MARIA STANHOPE (AFTERWARDS DUCHESS OF BEDFORD. Born 1783; died 1857).

Drawn by R. COSWAY, R.A., in 1800.

The original drawing, exquisitely finished. A full-length standing figure, as Hebe, with the eagle and a large vase. Drawn in lead pencil, and the face delicately tinted in colours.

Signed in front, on side of the pedestal supporting the large vase—

"R^{lus} Cosway R. A. Fecit."

Engraved, same size as the original, in stipple, by Anthony Cardon.

Inscribed on a paper at the back: "*The original drawing by Richard Cosway, 1800, of Lady Anna Maria Stanhope (daughter of Charles, Earl of Harrington), afterwards Duchess of Bedford.*"

Paper. 11½ in. × 8 in.

448. GUARDIAN ANGEL WITH TWO CHILDREN.

Drawn by LADY CAROLINE STANHOPE (P)

An oblong square picture under glass.

Painted in oil colours on mahogany. A half-length figure of a winged lady standing between two nude children, and extending her arms as if to protect them, is raising a wand in her right hand. The background is composed of blue sky. The boy under her right arm rests his cheek on his left hand, and has a scarlet string crossing his chest; roses lie beside him, on the ledge on which he leans. The other boy rests his arms on a book and his chin on both hands, looking at the spectator.

On a paper on the back of the frame is inscribed the name of "*Lady Caroline Stanhope.*"

Panel. 10 in. × 7¼ in.

448 FRANK'S PICTURE SEVENTH DUCHESS OF BEDFORD 1873-1881

Mounted by JOHN HARRISON in 1881.

Clipped from the picture at Windsor Abbey by Frank Stone.
See Part 1, p. 107.

It is a very small and very faded one, and three-quarters of the
face is lost.

Clipped 1/2 x 3/4 in.

449 ANNA MARIA DUCHESS OF BEDFORD 1873-1881

Mounted by JOHN HARRISON in 1881.

Clipped from the picture by Frank Stone at Windsor Abbey.

It is a small and very faded one, and the face is mostly in profile to the left.
See Part 1, p. 107.

See Part 1, p. 107.

Clipped 1/2 x 3/4 in.

451 The Duchess

ANNA MARIA DUCHESS OF BEDFORD 1873-1881

A Letter by the Duchess 1881.

A small clipping on paper with red tint upon the back. The face seen nearly
in profile to the left.

Mounted on the paper—

"The Duke of Bedford, from

Baroness of Bedford.

London 21st 1881."

Paper 10 in. x 1 1/2 in.

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ALPHABETICAL INDEX OF ARTISTS,

WITH BRIEF BIOGRAPHICAL NOTICES, AND REFERENCE TO THEIR WORKS IN
THIS COLLECTION.

ALLAN, SIR WILLIAM, R.A. 1782.—1850.

Born at Edinburgh, where, as well as afterwards in London, he was a fellow-student of Wilkie. He started for Russia in 1805, and, after a disastrous voyage, arrived at St. Petersburg, where he met with considerable success. On returning in 1815 from a journey in Tartary and Turkey, he exhibited a picture in London of "Circassian Slaves," now in the possession of the Earl of Wemys. In 1830 he returned to the Continent, and in 1834 visited Spain. In the following year he was elected Royal Academician, and in 1838 became President of the Royal Academy of Scotland, and succeeded Wilkie as Her Majesty's "Limner for Scotland." He received the honour of knighthood in 1842. He died at Edinburgh. One of his best pictures is Sir Walter Scott (the last portrait for which he sat) in his library at Abbotsford. It is now in the National Portrait Gallery.

Death of the Regent Murray. Part 2. No. 332.

ARPINO, CAVALIERE GIUSEPPE CESARI DI. 1568—1640.

Of the Neapolitan School, and a superficial painter. Born at Rome. Employed to paint in the Vatican, for which Pope Clement VIII. rewarded him with the knighthood of the Order of St. John Lateran. He died at Rome. The name d'Arpino was given to him from his father's birth-place.

His own Portrait. No. 93.

* 9

BARRETT, RANELAGH. Died 1768.

A noted copyist. Patronized by Sir Robert Walpole, and employed to copy pictures at Houghton and in the collections of the Duke of Devonshire and Doctor Mead. He excelled in copying Rubens. His pictures were sold by auction, December, 1768.

Probably a copy after Eccardt of the Right Honourable Richard Rigby.
No. 258.

BASSANO, LEANDRO DA PONTE. 1555—1623.

The *Cavaliere* Leandro, born at Bassano, was an excellent portrait painter, and completed many of his elder brother Francesco's unfinished works. Venetian school.

Vignola. No. 16.

His own Portrait. No. 62.

BATONI, POMPEIO. 1702—1787.

Born at Lucca, he established himself at Rome, and, in addition to many religious and historical pictures on a large scale, produced an incredible number of portraits. He was in especial request among the English dilettanti who visited Italy. Many of his pictures are in this country, but he does not himself seem to have visited England. His works exhibit brilliancy and mellowness; but harmony, and an agreeable blending as a whole, are wanting. His drawing is vigorous and learned. His style seems to have been based on that of Carlo Maratti.

Marquess of Tavistock. No. 247.

Marquess of Thomond. No. 266.

BEALE, MARY. 1632—1697.

One of the best female portrait-painters during the 17th century. Daughter of a clergyman named Cradock, minister of Walton-upon-Thames; studied painting under Sir Peter Lely, and through his interest obtained many of the finest pictures by Van Dyck to copy from. She also copied the paintings and drawings by her master with great assiduity. Her husband, Charles Beale, possessed the manor and estate of Walton in Buckinghamshire; he practised chemistry, and took great interest in the manufacture of

colours. His pocket-books, containing notes of matters connected with art and artists, have proved of great value towards the history of painting at this period. They date from 1672 to 1681. Mrs. Beale died in Pall Mall, Dec. 28, 1697, and was buried in St. James's Church. Her son Charles also practised painting.

Duke of Monmouth. No. 162.

BEDFORD, ANNA MARIA STANHOPE, DUCHESS OF. *See also*
TAVISTOCK, MARCHIONESS OF.

Charles I. (after Van Dyck). No. 122.

BEECHEY, SIR WILLIAM. 1753--1839.

Born at Burford, in Oxfordshire. Patronized by King George III. Became a Royal Academician. His great picture of a Review, containing portraits of the King and the Prince of Wales, is now in the Royal collection at Hampton Court. He was generally successful in his likenesses. The historical pictures which he attempted did not contribute to his fame.

John, 6th Duke of Bedford. No. 274.

BEHNES, WILLIAM. 1794--1864.

Sculptor. Son of a German pianoforte maker, settled in London. Removed in 1795 to Dublin, where he afterwards commenced the study of art. He also drew and painted portraits in oil; executed important busts, which were exhibited in the Academy from 1820 to 1840. Fell into intemperate habits, and died in Middlesex hospital, January, 1864.

Busts of Lord and Lady Southampton. No. 330.

BERWICK. *See* **BARRETT, RANELAGH.** (Name uncertain).

Right Honourable Richard Rigby. No. 258.

BONINGTON, R. P. 1801—1828.

Figure and landscape painter. Born near Nottingham. Went to Paris when 15, and studied in the Louvre, and under Baron Gros. In 1822 he visited Italy, and in 1826 exhibited two views on the French Coast at the British Institution. Died of consumption in London. Buried at Pentonville Church. His pictures now command very high prices.

Coast Scene. Part 2. No. 333.

BOTH, JAN. 1610—1650.

Jan Both, the eminent landscape painter, was born at Utrecht. He studied under Bloemaert, but was influenced by the works of Claude. He was constantly associated in the production of his pictures with his brother Andrew, and did not long survive his death, which occurred at Venice, in returning from an entertainment. Jan Both died at Utrecht.

His own Portrait. No. 127.

Landscape (School). Part 2. No. 329.

BRONZINO, ANGELO. 1502—1572.

Of the Tuscan school. Born at Montecelli, near Florence. A pupil of Pontormo and admirer of Michel Angelo. An excellent portrait-painter. He was much employed by the Grand Duke Cosmo I. Died at Florence, 23rd November, 1572.

The Queen of Navarre and Henri IV. (so called). No. 15.

BUCKNER, RICHARD. (Living Artist.)

Elizabeth Sackville-West, present Duchess of Bedford. No. 302.

CALIARI, CARLO. 1570—1596.

Son of the famous Paul Veronese. Born at Venice. He and his brothers Gabriele and Benedetto are known as the "Heirs" of Paul Veronese, and completed many of the pictures left unfinished by their father at his death. Carlo died 1596.

Portrait of Paul Veronese. No. 37.

CALLCOTT, SIR AUGUSTUS WALL, R.A. 1779—1844.

Born at Kensington. Distinguished for the refinement and calmness of his landscape compositions. He was in his boyhood one of the choristers at Westminster Abbey, and encouraged in the pursuit of painting by Hoppner, who had himself first been a singer at the Chapel Royal. His best figure composition was "Raphael and the Fornarina," exhibited in 1837. In the same year he was knighted and appointed keeper of the Royal pictures. He died at Kensington. His brother was the distinguished musical composer.

View on the Scheldt. Part 2. No. 335.

CAMPBELL, THOMAS, Sculptor. 1790—1858.

Born in Edinburgh. Studied at the Royal Academy, London. Visited Rome in 1818. Adopted the Classic style, and executed many busts of distinguished persons. Died in London.

Anna Maria, Duchess of Bedford (Bust). No. 323.

CANALETTO, ANTONIO CANAL. 1697—1768.

Born at Venice. Originally a scene-painter. Studied at Rome. Best known by his masterly and vivid delineations of his native city. He made use of the camera obscura. In depicting the buildings and canal effects of Venice, he had been preceded by Luca Carlevaris, born at Udine in 1665; but the works of the latter are more elaborate and laboriously finished, with an ashen grey atmosphere. The figures in Canaletto's pictures were sometimes painted by Tiepolo. Many of his Italian views are in the Royal Gallery at Windsor, having been procured direct from the artist's easel by the English Consul at Venice, Mr. Smith, a known connoisseur and collector of works of art. Canaletto came to England in 1746. His London views are highly prized. He painted a view of the interior of King's College Chapel, Cambridge. In the deanery at Westminster is a fine view of the west end of Westminster Abbey. He also painted Northumberland House and Windsor Castle.

Views in Venice. Part 2. Nos. 336 to 359.

CARACCI, ANNIBALE. 1560—1609.

Son of a tailor. Born at Bologna. Studied art with his elder brother, Agostino. His cousin Lodovico (perhaps the

grandest and most powerful painter in this celebrated family) strengthened the taste and directed the pursuits of Annibale, who, on his arrival in Rome in 1600, was employed by Cardinal Odoardo Farnese to decorate the gallery of his celebrated palace. Annibale also devoted considerable attention to landscape. The backgrounds of his mythological pictures are frequently very fine. His picture of the three Maries, now at Castle Howard, is perhaps his most celebrated picture in England. The "Silentium" at Windsor Castle is well known through Bartolozzi's engraving.

Noli me tangere. Part 2. No. 360.

CARPENTER, MARGARET. 1793—1872.

Born at Salisbury. Daughter of Captain Geddes. Married in 1817 Wm. Hookham Carpenter, son of an eminent bookseller, who afterwards became keeper of the prints and drawings in the British Museum. Her portraits, very numerous and equally varied, are very excellent.

Georgiana, Duchess of Bedford. No. 277.

Lady Rachel Evelyn Russell. No. 283.

**CASTIGLIONE, GIOVANNI BENEDETTO, called IL GRECHETTO
1616—1670.**

Born at Genoa. Studied under Paggi and Andrea de Ferrari. He is said to have been influenced considerably by the works which Van Dyck left in his native place. He visited Rome, Florence, Parma, and Venice. He painted history, portraits, landscapes, and animals. Pastoral landscapes seem to have been his special forte. His etchings are remarkable for their effective arrangement of light and shade. His brother Salvatore, and Francesco his son, painted similar subjects. He died at Mantua.

Departure of Israelites from Egypt. Part 2. No. 361.

CAUS, SOLOMON DE.

A Gascon. Drawing master to Henry Prince of Wales. In 1612 he published a book with plates on Perspective, and a work on Mechanics in 1628. Pennant attributes to this artist the portrait here cited. Walpole distinctly assigns it to Mireveldt.

Henry, Earl of Southampton. No. 64.

CHAMPAIGNE, PHILIPPE DE. 1602—1674.

Flemish School. Born at Brussels. Pupil of Bouillon. He afterwards studied under L'Allemand at Paris. Nicolas Poussin having seen his works, took great interest in Champaigne, and procured him opportunities of painting under Du Chesne in the Luxembourg. He returned to Brussels in 1627, but was summoned back to Paris by the Queen's command, and from that period executed a vast number of religious and historical pictures and portraits in churches, palaces, and public buildings. Cardinal Richelieu employed him. His pictures are all of a severe and somewhat academic character. He was appointed Professor and Rector of the Academy of Painting at its foundation in 1648. He died at Paris.

Descartes. No. 126.

Colbert. No. 160.

St. Clara. Part 2. No. 362.

CLAUDE GELLÉE. 1600—1682.

Born in Lorraine. His parents were poor, and he was placed with a pastrycook. At Rome he engaged himself as a domestic servant to Agostino Tassi, a landscape painter, and pupil of Paul Bril. Under such circumstances he acquired his first knowledge of art. Sandrart first taught Claude to paint from nature. He preserved sketches of all the pictures which he had parted with, and called the collection "Liber Veritatis." He was especially successful in aerial perspective, and in the management of light generally. The figures in his landscapes were frequently painted by F. Lauri, Courtois, and A. Both. He died at Rome, 1682, and was buried in the church of La Trinità de' Monti.

The excellent Dictionary of Bryan, edited by Stanley, gives the Biography under Lorraine; but Villot's Catalogue of the Louvre, Nagler, and the English Catalogue of Italian Painters, 1855, edited by R. N. Wornum, adopt the heading Gellée. The National Gallery and Manchester Exhibition Catalogues prefer Claude as more extensively known.

St. Peter's at Rome. Part 2. No. 428.

CLOUET. See JANET.

The fair Geraldine. No. 25.

CLOSTERMAN, JOHN. 1656—1713.

Born at Osnaburgh. Derived his first notions of art from his father, also a painter. Went to Paris in 1679, and worked under De Troy. In 1781 he came to England and painted draperies for Riley. Closterman appears to have been of a somewhat quarrelsome disposition, and lost the favour of the Duke of Somerset on the question of a picture by Guercino, after which the Duke sat to Dahl in preference.

In November, 1698, we find by letters from the Hon. Alexander Stanhope, that Closterman was at Madrid, painting that minister's portrait "in Golilla," and afterwards painted the King and Queen of Spain. Alexander Stanhope's portrait, a full length, and admirably painted in the Spanish style, is still at Chevening. Closterman painted the Earl of Sunderland, Sir Charles Isham, and the Duke of Marlborough, his Duchess, and family. With her Grace the painter had so many bickerings, that the Duke remarked: "It has given me more trouble to reconcile my wife and you, than to fight a battle." He married an extravagant woman, who dissipated his fortune. He lived in Covent Garden and was buried there.

Mrs. Howland and Daughter. No. 197.

CODAGORA. See VIVIANO.

St. Peter's at Rome. Part 2. No. 428.

COLLIER, ARTHUR BEVAN.

Brentor. Part 2. No. 363.

COLLINS, WILLIAM. 1788—1847.

Born in London. His father was an Irish picture-dealer, and author of a "Life of Morland." Young Collins first exhibited at the Royal Academy in 1809. He was elected Associate in 1815, and full member in 1820. His subjects were always homely and natural, and he has been designated as a truly English painter. In 1837 he visited Rome. From the period of his Italian tour he frequently produced subjects of his foreign experience, but to the last he professed to retain a preference for the scenery of his native country.

Hastings Sands. Part 2. No. 364.

COOPER, ABRAHAM, R.A. 1787—1868.

A distinguished animal and battle painter. Son of a tobacconist, born in Red Lion Street, Holborn. He was in some capacity connected in his earlier days with the performances at Astley's Amphitheatre, and employed his leisure hours in sketching dogs and horses. Mr. Henry Meux became his first patron, and Cooper soon obtained employment from the Dukes of Grafton, Bedford, and Marlborough. His designs were engraved in the *Sporting Magazine*. The "Battle of Waterloo," painted in 1816, obtained a premium of 150 guineas from the British Institution. He became a Royal Academician in 1820. His principal picture is the "Battle of Marston Moor." It was exhibited in 1817.

Battle of Zulphen. Part 2. No. 365.

Death of Sir Francis Russell. Part 2. No. 366.

COOPER, SAMUEL. 1609—1672.

The most distinguished painter of miniatures, and an English-born artist. He was instructed by Hoskins, who was also very eminent in that line of art. He painted Cromwell, Hobbes, General Monck, Charles II., the Earl of Shaftesbury, the Duke of Lennox and Richmond, Mary Fairfax, the Duchess of Buckingham, the Duke of Monmouth, and, in succession, nearly all the leading personages of the Court. Pepys, in 1669, says of Cooper, in his Diary, "He is a most admirable workman and good company." He was induced to visit France, where he remained a long time, and painted portraits on a somewhat enlarged scale. He sojourned afterwards in Holland, and died in London, May 5, 1672. He was buried in St. Pancras Church. In Mr. Beale's diary, under this date, Sunday, is entered, "Mr. Samuel Cooper, the most famous linner of the world for a face, died." He was certainly the first to adopt largeness of style and breadth of shadow among the miniaturists. Alexander Pope, the poet, was his nephew.

Thomas, 4th Earl of Southampton. Miniature. Part 2. No. 444.

COSWAY, RICHARD, R.A. 1740—1821.

A fashionable portrait-painter, collector, designer, and miniature painter. Born at Tiverton. Began the study of art under Hudson. Received a premium from the Society of Arts, in

1775. Elected member of the Royal Academy in 1771. He enjoyed the favour of the Prince of Wales, and all the beauties of that period sat to him. Buried in Marylebone Church.

Anna Maria, Duchess of Bedford, as "Hebe." Part 2. No. 447.

COTES, FRANCIS. 1726—1770.

Son of an apothecary, resident in Cork Street, Burlington Gardens. A portrait painter of great ability, both in oil colour, and crayons. He was a pupil of George Knaption, but threw more refinement into his work. His crayon drawings, life-size, are admirable, especially a "silentium" composition of Queen Charlotte, holding the Princess Royal asleep in her lap, now at Windsor Castle. The Duke of Northumberland's picture of the same subject is dated 1767.

He died at his house in Cavendish Square, July 20, 1770, and was buried at Richmond, in Surrey.

John, 4th Duke of Bedford. No. 236.

CRAYER, GASPAR DE. 1582—1669.

An historical painter of great power. He was born at Antwerp, and instructed by Raphael Coxcie, of Brussels. His talent was recognised by the Archduke Ferdinand, who employed Crayer to paint his portrait for his brother, the King of Spain. The name of this artist stands high even when rated with those of Rubens and Van Dyck. He holds an independent position.

Archduke Ferdinand. No. 114. (Attributed to Crayer.)

CUSTODIS, HIERONIMO, OR JEROME, OF ANTWERP.

A painter of whom nothing is known beyond the few words that he has inscribed on his portraits. There is one specimen in the Royal Collection at Hampton Court Palace; it is a portrait of Sir John Parker, a gentleman pensioner to Queen Elizabeth; it is dated like all the other known pictures, 1589. The remainder of his works are at Woburn Abbey.

Giles Bruges, Lord Chandos. Dated July 8. No. 44.

Elizabeth Bruges, Lady Kennedy. No. 68.

Katherine Bruges, Countess of Bedford. No. 98.

CUYLER, H. F.

Lead pencil drawing of Anna Maria, Duchess of Bedford. Miniature. Part 2. No. 451.

CUYP, ALBERT. 1605—still living in 1683.

Born at Dort ; he excelled equally in portrait and landscape-painting, but his works in the latter class are by far the most numerous. He followed the trade of a brewer. His father Jacob Gerritz Cuyp, had also exercised the pencil, and was one of the founders of the Academy at Dort.

His own Portrait. No. 153.
Nimeguen. Part 2. No. 367.

DAHL, MICHAEL. 1656—1743.

Born at Stockholm. Received his earliest instruction in art from Klocke. At 22 years of age he arrived in England with a merchant named Pouters. He soon after proceeded to Paris, and spent three years in Italy. At Rome he painted Queen Christina, his former sovereign. In 1688 Dahl returned to England, where Kneller's reputation was fast rising. He painted the most distinguished Admirals for the King, and a series of Beauties, still preserved in a special room for them at Petworth. Both Queen Anne and Prince George of Denmark sat to him. He died October 20th, and was buried in St. James's Church.

Anne, Countess of Albemarle. No. 226.

DANDRIDGE, BARTHOLOMEW.

Son of a house-painter, had much occupation, and was very successful in taking a likeness. Walpole gives no further information about him. His pictures bear date 1732, 1737, and 1741. He was free and masterly in execution. A clever portrait by him of Hooke, the Roman Historian, is in the National Portrait Gallery.

Frederick, Prince of Wales. No. 223.

DEARMAN, JOHN. Died about 1856.

A pleasing painter of cattle and sheep. His landscapes partake of the combined merit of Nasmyth and Sidney Cooper. He lived at Shere near Guildford. Exhibited for a few years at the Royal Academy between 1842 and 1856, about which time he died.

Cattle. Part 2. No. 368.

DEVONSHIRE, EDWARD COURTENAY, EARL OF. 1526—1556.

Born about 1526. Released from the Tower and restored to the Earldom of Devonshire by Queen Mary, 1553. Committed again to the Tower on suspicion of implication in Wyatt's rebellion. Removed to Fotheringay, whence he received freedom through the intercession of Philip of Spain. Died at Padua.

His own Portrait. No. 10.

DOBSON, WILLIAM. 1610—1646.

An English-born artist. Born in the parish of St. Andrew, Holborn. Van Dyck happening to see one of his pictures in the window of a shop on Snow Hill, was induced to visit the painter. He relieved his necessities and afforded him the highest introductions, so that on the death of Van Dyck he became Serjeant Painter and attended the King to Oxford. Charles used to call him the "English Tintoret." He was, however, careless in his habits, and became hopelessly involved in debt. He died early, and was buried in St. Martin's, October 28, 1646. His picture of Colonel Russell, Prince Rupert, and Mr. Murray drinking wine, is mentioned in Walpole's "Anecdotes" (Dallaway and Wornum), page 352.

Sir Ed. Stradling. No. 91.

Endymion Porter. No. 92.

Bruno Ryves. No. 158.

DOLCI, CARLO. 1616—1686.

Born at Florence. Painted principally Madonnas and Magdalens. His larger pictures and groups of figures are seldom to be met with. Some of his finest works in England are at Blenheim Palace and Cobham Hall.

A female Violinist. Part 2. No. 369.

DUGHET. 1613—1675. See POUSSIN, GASPAR.

DYCK, SIR ANTHONY VAN. 1599—1641.

Van Dyck was born March 22nd, 1599, at Antwerp, where his father was a merchant. His first instructor in art was Van Balen. He was the most distinguished pupil of Rubens; and at an early age obtained a brilliant reputation as a portrait painter. Before his twentieth birthday he was admitted a Master of the Antwerp Corporation of Painters. By the advice of Rubens he visited Italy in 1623, and spent five years principally sojourning at Genoa, Rome, and Venice. His first visit to England, in 1630-31, was of short duration; but in 1632 he returned, under an express invitation from King Charles I., who bestowed especial favours on him, and lodged him in the royal palace at Blackfriars. A pension of £200 per annum for life was assigned to him, and in 1633 he received the honour of knighthood. He died at Blackfriars, December 9, 1641, and on the eleventh of the same month he was buried in the Cathedral of St. Paul, near to the tomb of John of Gaunt. Notwithstanding his expensive manner of living, he left property to the value of about £20,000. He married Mary Ruthven, grand daughter of the Earl of Gowrie, and by her left an only child, a daughter; she was baptized Justiniana on the same day that her father died, and became the wife of Sir John Stepney, of Prendergast, Baronet.

Lady Herbert. No. 80.

Snellinx. No. 82.

Vanden Wouwer. No. 83.

Mallery. No. 84.

Full-length Cavalier in blue. No. 85.

Miræus, or Le Mire. No. 86.

His own Portrait. No. 87.

Francis, 4th Earl (whole length). No. 97.

Charles I. (copy). No. 120.

Lady (full-length), called Queen Henrietta Maria. No. 123.

Mytens and Wife. No. 128.

Chevalier Le Roy. No. 129.

Countess of Carlisle and her Niece (a copy). No. 135.

Rachel, Countess of Southampton (copy). No. 145.

Frances, Countess of Southampton (copy). No. 146.

Algernon, Earl of Northumberland (copy). No. 148.

Marguerite de Lorraine. No. 154.

Lord Digby and Sir Wm. Russell (copy). No. 171.

Anne, Countess of Bedford. No. 175.

Ditto. No. 176.

Infant Saviour. Part 2. No. 370.

Dædalus. Part 2. No. 871.

EASTLAKE, SIR CHARLES LOCK, P.R.A. 1793—1865.

Born at Plymouth ; son of a Solicitor to the Admiralty and Judge Advocate at Plymouth. Educated at Charterhouse. The sight of Hayden's first exhibited picture in 1807 prompted him to devote himself to painting, and he became a student at the Royal Academy under Fuseli in 1809. He was commissioned by his friend, Mr. Jeremiah Harman, to paint "The Raising of Jairus' Daughter." Eastlake studied in Paris, and painted a portrait of Napoleon, whom he saw on board the *Bellerophon* in the harbour of his native city. In 1818 he visited Greece, and was afterwards joined in Italy by his friends Brockedon, Cockerell, and Barry, afterwards Sir Charles. He first exhibited at the Royal Academy Italian subjects, principally buildings, in 1823. His picture of Isadas the Spartan was greatly admired in Italy. In 1830 he was elected Royal Academician, and returned to England. He became Secretary to the Commission for encouraging the Fine Arts, Keeper of the National Gallery, and afterwards Director. He was elected President of the Royal Academy. His literary contributions are held in deserved esteem. He died in Italy.

Pilgrims in Sight of Rome. Part 2. No. 372.

ECCARDT, JOHN GILES.

Portrait painter and copyist. Born in Germany, studied under J. B. Vanloo. Was much patronised by Horace Walpole ; and many of his works were at Strawberry Hill. He died in obscurity at Chelsea, Oct. 1779.

The Right Hon. Richard Rigby. No. 258. (Copy.)

FANELLI, FRANCESCO, a Florentine Sculptor.

Many of his works are to be seen at Oxford and at Welbeck. The Duke of Newcastle patronised him. His bronze bust of Prince Charles is dated 1640, and inscribed "Fr : Fanellius Florentinus, Sculptor, Magn. Brit. regis." He published two books of designs for architecture, fountains, and vases.

King Charles I. Bust. No. 312.

FLATMAN, THOMAS, 1633—1688.

Born in London. Educated at Winchester and New College, Oxford. Excelled as a miniature painter. Published songs

and poems. He wrote the epitaph on Sir Peter Lely's Monument in St. Paul's Church, Covent Garden.

Miniature of James, Duke of Monmouth. Part 2. No. 445.

FOWLER, WILLIAM. 1796—1872.

Resided at Ramsgate. Died at Battersea, 4th December, 1872, in his 77th year.

Queen Victoria. Nos. 298 and 299.

FRANCIS, JOHN, 1780—1861. Sculptor.

Born in Lincolnshire. Studied under Sir Francis Chantrey, and had many distinguished sitters. His bust of T. W. Coke was exhibited at the Royal Academy in 1820. His daughter, Mrs. Thornycroft, is a distinguished sculptor.

Thomas Coke. Bust. No. 316.

FRASER, ALEXANDER, A.R.S.A. 1786—1865.

Born at Edinburgh. Assisted Sir David Wilkie, with whom he had been a fellow pupil in the outset of their career. His style was, nevertheless, independent. He made designs to illustrate Walter Scott's novels. His picture of "Crusoe reading the Bible to his man Friday," is favourably known. He died after long illness, at Hornsey. He was a singularly modest and unobtrusive man.

Cobbler. Part 2. No. 373.

GAINSBOROUGH, THOMAS. 1727—1788.

Born at Sudbury, in Suffolk. His earliest attempts were in landscape, but he established himself in London as a portrait-painter before he was 16 years of age. His first instructors in figure-drawing were Gravelot and Frank Hayman. At that time he resided in Hatton Garden, and painted portraits on a small scale. Having married a young lady well connected, he retired first to Ipswich and then to Bath, where he resided from 1758, and found himself in a large and increasing practice. He first sent to the Exhibition in London in the year 1761. Thirteen years later he took up his residence in Schomberg House, Pall Mall, when he acquired such reputation as to be considered the rival of Reynolds in portrait, and of Wilson in landscape painting. The last occasion of his exhibiting any of his works at the Royal Academy was in 1784, when unfor-

unately he took umbrage at the conduct of some members of the Council. He died in London, August 2nd, 1788, and was buried in Kew Churchyard. His funeral was attended by Sir Joshua Reynolds, Sir William Chambers, Paul Sandby, Benjamin West, Bartolozzi, and Samuel, brother of Francis Cotes. Gainsborough Dupont was chief mourner.

Gainsborough was an ardent lover of music, the exercise of which on different instruments divided his time with that of the pencil. One of his daughters married Mr. Fischer, a musician.

After his death, Sir Joshua read a discourse to the students at the Royal Academy, taking the "character of Gainsborough" for his subject. In this he touched feelingly on his character as a man, and pointed with just discrimination to his great excellence as an artist, and the peculiarities of his execution.

Jackson of Exeter observed of him, that "Gainsborough's profession was painting, music was his amusement. Yet there were times when music seemed to be his employment, and painting his diversion." He had, as Reynolds said, "a tear for pity, and a hand open as day to melting charity."

John, 4th Duke of Bedford. Nos. 233 and 234.

Caroline, Duchess of Marlborough. No. 243.

Mary Wrottesley. No. 252.

Elizabeth, Duchess of Grafton. No. 253.

Landscapes. Part 2. Nos. 374 and 375.

GARRARD, GEORGE, A.R.A. 1760—1826.

Painter and modeller. Became a student of the Royal Academy in 1778, and was elected Associate in 1800. After the year 1804 he appears to have restricted himself to sculpture and modelling animals, as his subsequent contributions to the Royal Academy were invariably executed "in the round." His style was varied. He died October 8th, at Queen's Buildings, Brompton.

Woburn Sheepshearing, containing 88 portraits. No. 263.

GELLÉE, CLAUDE, called CLAUDE DE LORRAINE. 1600—1682.
See CLAUDE.

GHEERADTS, MARC. 1561—1635.

Son of an artist. Born at Bruges. Was a skilful portrait and landscape painter. He practised engraving and architec-

ture. He arrived in England in 1580, two years after Zucharo had quitted it. He is said to have remained here till his death in 1635. An excellent little portrait of Queen Elizabeth, signed by him M. G., is in the possession of the Duke of Portland, at Welbeck. His portrait of Camden, at Oxford, bears his name in full. In a return of Foreigners resident in London, taken 1593, his name appears thus : "Marks Garratt, Housekeeper, born in Bruges, Maudlyn his wife born in Antwerp, a Painter."

Anne Russell as a child. No. 33.

Frances Lady Chandos. No. 45.

Francis, 6th Earl of Rutland. No. 76.

Katherine, Countess of Bedford. No. 98.

William Russell of Chippenham. No. 138.

Elizabeth Russell. No. 139.

Anne, Countess of Warwick. No. 41.

Do. No. 42.

Lord Burghley. No. 49.

Queen Elizabeth (Armada). No. 51.

Sir Robert Cecil. No. 52.

1st Earl of Exeter. No. 61.

Lady Kennedy. Nos. 69 and 70.

Edward, 3rd Earl of Bedford. Nos. 71 and 72.

GIBSON, THOS. 1680—1751.

A portrait painter, well skilled in drawing the figure. He resided for some time at Oxford. Flamstead, the astronomer, and Vertue, the engraver, with many persons of note, sat to him. Several of his portraits have been well engraved.

Admiral Russell, Lord Orford. Copied by Whood. No. 209.

GIORDANO, LUCA. 1632—1705.

Born at Naples. Studied under Spagnoletto and Pietro da Cortona. In Venice he was much influenced by the works of Paul Veronese. From the ease and rapidity of his execution, Giordano received the nickname of "Luca Fa Presto." He displayed a wonderful mastery over all materials, and painted equally in oil, fresco and tempera. He could imitate any other painter's style of working. In 1690 he executed many works in Spain for Charles II., especially at

the Escorial. He died at Naples immensely rich, with the reputation of being the greatest painter of his age. His works, very uniform in quality, are everywhere to be met with.

A Vision of the instruments of the Passion. Part 2, No. 376.

GRANT, SIR FRANCIS, P.R.A. 1804—

Born in Perthshire; the brother of Gen. Sir Hope Grant, K.C.B. Originally intended for the Bar. His peculiar talent for sporting subjects is best seen in his "Breakfast at Melton," exhibited in 1834; "The Melton Hunt," 1839; and "The Ascot Hunt." Elected Associate of the Royal Academy, and full Member in 1851. He was elected President, and knighted at Buckingham Palace, March, 1866. A marked attention to the works of Velazquez seems to characterise all his works. His portraits are invariably vigorous in execution, large in style, with natural grace, and a freedom from restraint rarely to be found in modern productions.

Earl Russell. No. 280.

GUERCINO, GIOVANNI FRANCESCO BARBIERI, called GUERCINO, from his squinting. 1592—1666.

Born of humble parents at Cento. At first self-taught, then studied at Bologna and Venice, and finally in Rome, where he became attached to the school of Caravaggio. After the death of his patron, Pope Gregory XV., in 1623, he returned to his native place, Cento, where he remained twenty years, and on the death of Guido in 1642, removed to Bologna. The school of painting which he established was in high repute. He died at Bologna, a Cavaliere, and in possession of considerable wealth.

His own Portrait. No. 142.

Samson. Part 2. No. 377.

HALS, FRANZ. 1584—1666.

An eminent portrait painter, distinguished by his boldness and mastery in execution; born at Mechlin; a pupil of the learned artist and writer, Karel van Mander. Van Dyck visited him in his studio at Harlaem and the two painters exchanged portraits.

His own Portrait. No. 141.

HAMILTON, GAVIN. 1730—1797.

Descended from a good old Scotch family. Born in Lanark; and went at an early age to Rome, where he spent the chief part of his life. He studied under Mazzuchi. He was in England about 1752, and painted portraits of the two beautiful sisters, the Duchess of Hamilton and the Countess of Coventry. His attention was principally devoted to historical and poetical painting, and his works display all the formality and classic coldness which characterise the Italian productions of that period. His portraits were classic but carefully studied, and inferior only to those of Pompeo Batoni. His best pictures were compositions from the Iliad. In 1773 he published a work of considerable value, called the "*Schola Italica*," consisting of a series of 40 plates from the most famous pictures in Italy, engraved by Volpato, Cunego, and other eminent engravers. Hamilton also superintended excavations on the site of Hadrian's villa, at Tivoli, whence a large proportion of the sculptures in the Townley Collection of the British Museum were obtained. He died at his native place in 1797.

Countess of Coventry. No. 229.

Gertrude, Duchess of Bedford, and Lady Caroline, her daughter. No. 242.

HARLOW, GEORGE HENRY. 1787—1819.

A young painter of very great promise, born at London. His father, who died before he was born, was an East Indian merchant. Educated at Westminster. Studied painting under Sir Thomas Lawrence. He executed several historical pictures. His most popular work was the scene of the trial of Queen Catherine, from Shakspeare's *Henry VIII.*, containing portraits of the Kemble family. This picture now belongs to Mr. Morrison at Basildon Park. He went to Italy to complete the groundwork of his studies, and being gifted with great rapidity of execution, completed a copy of Raphael's Transfiguration in 18 days. He was elected a member of the Academy of St. Luke, and presented to the Pope by Canova. He died soon after his return to London in 1819, before he had completed his 32nd year.

Henry Bone. No. 273.

HASLEM, JOHN, Enameller. (Living artist.)

Francis, 7th Duke. Part 2, *Miniatures.* No. 449.

Anna Maria, Duchess. Part 2, *Miniatures.* No. 450.

HAYLS, JOHN. —1679.

A clever portrait-painter, a good copyist of Van Dyck and regarded by his contemporaries as a rival to Lely. He lived in Southampton Street, Bloomsbury, and was much employed by Pepys, who frequently mentions him in his Diary. The portrait for which Pepys himself sat, is now in the National Portrait Gallery, "with strong shadows." Hayls died suddenly, and was buried in St. Martin's-in-the-Fields, 1679.

Colonel Russell. No. 103.

Sir Greville Verney. No. 188.

Lady Diana Verney. No. 191.

HAYTER, SIR GEORGE. 1792—1871.

Son of Mr. Charles Hayter, author of a work on perspective, and teacher of drawing to the Princess Charlotte. Admitted a student at the Royal Academy, where he received two medals. Appointed portrait-painter to the Princess Charlotte. Visited Italy and resided some time in Rome, and returned to London in 1819. He had considerable occupation in portrait-painting, and went again to Italy in 1826. At Paris, in 1831, he painted the most eminent persons of the French court, and on the accession of Queen Victoria in 1837, was appointed Historical Painter in Ordinary to Her Majesty. In 1842 he received the honour of knighthood. In 1818 he had been elected a member of the Academy of St. Luke, at Rome, and subsequently was received into the Academies of Parma, Bologna, Florence, and Venice. His principal work, "The Interior of the House of Commons," is now in the National Portrait Gallery. He died at his residence in Marylebone Road, London, January 18th, 1871.

Canova. No. 270.

John, 6th Duke of Bedford. No. 276.

The Duke of Wellington and Lord William Russell. No. 278.

Earl Russell. No. 279.

Lord Alexander Russell. No. 282.

Lord Cosmo Russell. No. 281.

Rogers. No. 285.

His own Portrait. No. 297.

Trial of Lord Russell. Part 2. No. 378.

St. John. Part 2. No. 379.

Tribute Money. Part 2. No. 380.

Francis, 7th Duke (miniature). Part 2. No. 446.

HEERE, LUCAS DE. 1534—1584.

Born of an artistic family at Ghent. His mother, Anne Smitter, was a miniature painter. Lucas was at first employed by Franz Floris to make designs for tapestry and painted glass. He was sent to France, and made drawings for tapestry for the Queen and the Queen-mother. At Fontainebleau, Lucas studied the antique statues and refined his taste. At this time he married Eleanor Carboniere, and on returning to Ghent, executed several historical pictures for churches. The date of his arrival in England is not known. He was employed, in 1570, to paint figures of various nations to decorate a gallery for Edward, Earl of Lincoln (see Nos. 23, 24, 25, and 26). His adopted motto was, "Misfortunes teach you"—"Schade leer u." The monogram by which his pictures are known is

HE

Queen Mary and Philip 2nd. No. 12.

Lord Russell of Thornhaugh. No. 54.

HENNING, JOHN, Sculptor. 1771—1851.

Born at Paisley. Studied in Edinburgh. Chiefly known by his miniature reductions of the Elgin Marbles.

Anna Maria, Duchess of Bedford. Bust. No. 322.

HILLIARD, NICHOLAS. 1547—1619.

Son of Richard Hilliard, High Sheriff of Exeter in 1560. Nicholas became a jeweller, goldsmith, and, like many of the most eminent of the Italian artists in early times, painter. His works with the brush were generally on the most minute scale, well drawn, and exquisitely finished. He married Alice Brandon, daughter to the Chamberlain of London. He wrote an essay on miniature painting. His contemporaries extol his works very highly. He is mentioned by a French writer under the strange designation of "Ocellarde." Many of his miniatures are still preserved in the Royal Collection. He died January 7, 1619, and was buried in St. Martin's-in-the-Fields, London. He had the same salary from the Crown as Holbein.

Edward, 3rd Earl of Bedford. Part 2, Miniature. No. 443.

HOGARTH, WILLIAM. 1697—1764.

Born in St. Bartholomew's, London. Son of a schoolmaster from Westmoreland, established in the Old Bailey. Appren-

ticed to Ellis Gamble, a silversmith in Cranborne Alley, and engraved arms and cyphers upon pieces of plate. His works and writings are universally known. He married in 1730 the daughter of Sir James Thornhill, M.P., the most admired historical painter of his day. In 1745 he produced the celebrated series of the "*Marriage à la Mode*." The "*Rake's Progress*" was ten years earlier. In 1762 he quarrelled with Mr. Wilkes, and published a well-known caricature of him as a bear. He met with considerable success as a portrait painter. Captain Coram at the Foundling Hospital, Garrick in the Royal Collection, and Lord Lovat, in the National Portrait Gallery, would alone suffice to show his powers of stamping individuality and developing character. He died of a dropsy at his house in Leicester Fields.

His own Portrait (alleged). No. 230.

HOLBEIN. 1495—1543.

Johannes or Hans Holbein was born at Augsburg, 1495, where his father was a painter of considerable ability. He quitted Augsburg in 1516 and proceeded to Switzerland, and after three years settled at Basle, where he decorated the Council-room of the Town Hall with frescoes, 1521-22. In 1526 he painted the famous picture of the Burgomaster Meier, and a fanciful portrait called "*Lais Corinthiaca*." Paucity of work and the prevalence of the plague seem to have driven him from Basle, and in the autumn of 1526 he arrived in London, strengthened by recommendations from Erasmus, and took up his residence with Sir Thomas More at Chelsea. In 1529 he returned to Basle, where he was busily occupied till 1531, at the end of which year he appears to have been once more established in London, and principally occupied in painting portraits of his German friends connected with the Steel-yard, and he decorated their hall on the banks of the Thames with allegorical pictures, called "*The Triumph of Riches*" and "*The Triumph of Poverty*." His earliest portraits of Henry VIII. apparently belong to the year 1533. He painted Anne Boleyn, Jane Seymour, and the Princess Elizabeth. His fine cartoon drawing of Henry VIII. for the Privy Chamber at Whitehall belongs to 1537. The finished picture was destroyed by fire. In 1538, as the King's painter, he went abroad to Brussels, to take the portrait of the Duchess of Milan. In the same year, being solicited to that effect, he returned to Basle, but for a short time only. He executed a fine portrait of Prince Edward as a child with a rattle, and presented it to the King as a new year's gift in 1539, and in the

following summer went to Cleves to paint the Duke's daughter Anne, whom Henry VIII. eventually married.

Holbein died of the plague in London, 1543, four years before Henry VIII., and not in the year 1554, as was erroneously supposed to have been the case till the discovery of his will by Mr. Black in 1861. This important fact entirely sets aside the claims of many portraits of persons belonging to the subsequent period to be by his hand. Those of Edward VI. as King, and Mary as Queen, were completely removed beyond the pale.

Queen Jane Seymour. No. 1.

Edward, Prince of Wales, No. 4.

1st Earl of Bedford. No. 6.

HONDECOETER, MELCHIOR. 1636—1695.

An eminent painter of Wild Fowl and Poultry. Born at Utrecht. Instructed at first by his father, and afterwards studied under John Baptist Weenix. His great grandfather is said to have been the Marquess of Westerlo.

Peacock and animals. Part 2. No. 381.

HONTHORST, GERARD, known in Italian schools as "GHERARDO DELLE NOTTI" 1592—1660.

Born at Utrecht, and favourite painter to the Queen of Bohemia. He studied at Rome, and attained great mastery in drawing. His shadows, from a special love of candle-light effects, are frequently dark and hard. His first instructor, Bloemart, infused into his spirit the bold forms of Rubens, which, although his colour was of a different and more opaque character, being rather grafted on Guercino, he never lost. Joachim Sandrart, his pupil, accompanied him to England, and had much occupation here as a copyist. He painted Charles I. and his family, and the Duke of Buckingham. Rubens admired his works. Honthorst died at the Hague.

Lucy, Countess of Bedford. No. 74.

Francis, 2nd son of the 4th Earl of Bedford. No. 101.

Elizabeth, Queen of Bohemia. No. 137.

HOPFNER, JOHN. 1759—1810.

Born in London, sang as one of the choristers of the Chapel Royal. Under patronage of the Prince of Wales, he became

a very fashionable portrait-painter. He was elected Associate of the Royal Academy in 1793, and a Member in 1795. He contributed 166 works to the Academy Exhibitions. Lawrence wrote thus of him after his death: "You will believe that I sincerely feel the loss of a brother artist from whose works I have often gained instruction, and who has gone by my side in the race these 18 years."

Francis, 5th Duke of Bedford. No. 261.

John, 6th Duke of Bedford. No. 275.

HUDSON, THOMAS. 1701—1779.

A clever portrait-painter, but now principally remembered as the master of Sir Joshua Reynolds. Studied under Richardson, whose daughter he afterwards married. He painted two well-known portraits of Handel. His chief work is the large family picture of the second Duke of Marlborough at Blenheim. Another large picture of the Courtenay family is at Powderham Castle. His portraits were accurate, and finished with scrupulous care. Both he and Whood excelled in painting white satin.

William Anne, 2nd Earl of Albemarle. No. 225.

John, 4th Duke of Bedford. Nos. 231 and 232.

Diana, Duchess of Bedford. No. 237.

Gertrude, Duchess of Bedford. No. 239.

Diana, Duchess of Bedford. Copied by Langdon. No. 238.

JACK, GILBERT.

This name is merely derived from the very uncertain reading of a vague inscription on the picture.

Anne Clifford, Countess of Dorset and Pembroke. No. 157.

JANET, FRANÇOIS CLOUET, called also JEHANET. 1500—1572.

Belonged to a family of artists forming the School of Clouet. He was born at Tours, and employed by François I. and his successors. He was to the French court what Holbein was to the English.

The Fair Geraldine. No. 25.

JERVAS, OR JARVIS, CHARLES. 1675—1739.

Born in Ireland. Studied during one year under Sir Godfrey Kneller. Norris, keeper of the Royal pictures under King William and Queen Anne, allowed him to make copies from Raphael's cartoons and other pictures under his charge. Jarvis proceeded to Paris and Italy, and in Rome applied himself seriously to drawing. He copied Carlo Maratti skilfully, and especially prided himself on his re-productions of Titian. Walpole does not consider him to have been successful in catching a likeness. He signed his name Jarvis. He was on terms of intimacy with Pope, and gave him instruction in the art of painting. Pope addressed verses to him, and he is mentioned by Gay in his congratulatory poem to Pope. "Thee Jervas hails, robust and debonair." His name frequently occurs in Swift's correspondence. Good portraits by him of Swift are at Knole, and in the National Portrait Gallery. At Knole, also, is his portrait of Addison. He translated Don Quixote. He re-visited Italy in 1738, and died shortly after his return.

Duchess of Bedford and her Children. No. 199.

Duchess of Marlborough. No. 203.

Anne, Duchess of Bedford. Nos. 218 and 219.

JODE, PETER DE. 1606—1659.

Born at Antwerp. One of a family of engravers. His father, of the same name, executed many fine engravings after the great historical painters, but Peter the younger devoted himself especially to reproduce the finest portraits by Van Dyck. His son, Arnold de Jode, followed the same profession, and visited England, but with moderate success.

His own and Wife's Portrait. No. 130.

JONES, GEORGE, R.A. 1786—1869.

Son of a mezzotinto engraver. Entered the Royal Academy as a student in 1801, but during the Peninsular war he quitted the pencil for the sword, and saw much active service till the termination of the war in 1815, when he resumed his peaceful studies and work with considerable success.

In 1822 he was elected Associate of the Royal Academy, and became full Academician in 1824. He was appointed to succeed Hilton as

Keeper of the Academy, and acted as President during the long illness of Sir Martin Archer Shee.

He painted numerous battle subjects, more or less connected with the Duke of Wellington. His "Battle of Waterloo" was much commended by the Duke himself. His landscapes are effective and singularly powerful in colour. He published a slight memoir of his great friend, Sir Francis Chantrey, in 1849. He died in London in his 84th year.

Orleans. Part 2. No. 382.

JONSON, CORNELIUS VAN CEULEN. 1590—1665.

A very excellent Flemish portrait-painter. His family apparently belonged to Keulenburg, a town on the Rhine, between Rotterdam and Arnheim. Under the name Cornelius Jonson van Keulen, Weyerman gives the earliest account of him. His pictures vary in date from 1624 to 1660.

He dwelt in the Blackfriars from the year 1618, and afterwards near Barham Down, in Kent. In 1648, during the distractions of the Civil War, he obtained a Parliamentary licence to retire with all his property to his native country. He settled first at Middelburg, and finally at Amsterdam. His sister married Nicholas Russell, King's jeweller, and their eldest son, Theodore, became a painter, and excelled in making reduced and delicate copies from Van Dyck. A son of Theodore, named Anthony Russell, also a painter, imparted to Vertue many valuable artistic traditions, which rendered especial service to Walpole when compiling his "Anecdotes of the Arts in England."

Lady Wimbledon. No. 60.

Countess of Southampton. No. 65.

Sir John Kennedy. No. 67.

Sir Joceline Percy. No. 78.

Lady Bindlose. No. 89.

Francis, 4th Earl of Bedford, when a boy. No. 95.

Do. head, as a young man. No. 96.

Katherine Bruges, Countess of Bedford, whole length. No. 99.

KETEL, CORNELIUS. 1548—1604.

Born at Gouda, studied under his uncle. Went for some years to France, and worked at Fontainebleau. He returned to

his native place, and after six years embarked for England in 1573, one year before the arrival of Zucharo. He married a Dutch woman during his residence in this country, and through patronage of Sir Christopher Hatton, was much employed at Court. Ketel received £5 for a "great picture" of Frobisher, which is now in the University Gallery at Oxford. His picture of Hatton is still at Ditchley. His own portrait is at Hampton Court Palace. In 1581 he quitted England for Amsterdam, where he executed several important works. He was a poet, and profoundly versed in the sister arts of architecture and modelling. He was still living in 1604.

1st Earl of Lincoln. Nos. 23 and 24.

Countess of Lincoln (Fair Geraldine). No. 25.

Lady Ayscough. No. 26.

KNAPTON, GEORGE. 1698—1778.

A matter of fact but skilful portrait-painter; very apt to use heavy colours, and one of those whose compositions betray that formality and stiffness which debased the art immediately before the appearance of Sir Joshua Reynolds.

His master, Richardson, taught him to paint the head well, and his chief delight lay in the study and collecting of drawings and engravings by old masters. He was appointed painter to the Society of Dilettanti, in whose rooms some of his best portraits may still be seen. On the death of Slaughter, George Knapton became surveyor and keeper of the King's pictures. He also had charge of the fine collection of pictures at Althorp.

One of his chief merits is having been instructor to that excellent and too little known painter, Francis Cotes. The brothers of Knapton, John and Paul, were publishers, living in St. Paul's Churchyard, and, with the assistance of the painter, produced many illustrated works of real value, especially Houbraken's Heads, and Rapin and Tindal's History. George Knapton died at Kensington, and was there buried.

Algernon, 10th Earl of Northumberland (after Van Dyck). No. 148.

Lady Digby and Sir William Russell (after Van Dyck). No. 171.

Earl of Upper Ossory, in a family group. No. 267.

KNELLER, SIR GODFREY. 1648—1723.

A prolific and industrious portrait-painter; but incapable of designing history or executing landscape subjects. His pencil has

produced a few pictures of rare excellence, and many absolutely discreditable to his profession. He lived and worked for money. He is the only painter in this country who has attained the distinction of hereditary honours ; a baronetcy was conferred on him by George I.

He was born at Lubeck, studied painting under Bol, and is said even to have received some instructions from Rembrandt himself. He went to Italy in 1672, and resided some time in Venice. He and his brother, John Zachary, arrived in England in 1674. The Duke of Monmouth being pleased with Godfrey's pictures, obtained commissions for him from the royal family. Ten sovereigns sat to him. He also frequently painted Marlborough, Newton, Dryden, Betterton, and many of the most distinguished characters of the Court. His most effective pictures, free from ordinary conventionalities, with great force of light and shadow, are Carreras and the Converted Chinese. His inordinate vanity made him the subject of many amusing stories and harmless jokes. Pope, Dryden, Steele, and Prior condescended in turn to sing his praises. He died at Whitton, where he was buried after his body had lain in state. He died very wealthy, but left no son. His wife, Susannah Cawley, daughter of the minister of Henley-upon-Thames, survived him, but lies buried away from him at Henley. Kneller lost 20,000*l.* in the South Sea bubble, and yet, after living magnificently, bequeathed an estate of nearly 2000*l.* per annum.

Charles 1st (attributed to). No. 121.

William, 1st Duke of Bedford. No. 172.

Lady Russell as a Widow. No. 182.

Rachel and Katherine Russell. No. 184.

Wriothesley, 2nd Duke of Bedford. No. 193.

Dillo, and his Duchess. No. 194.

Elizabeth, Duchess of Bedford. No. 198.

Keppel, 1st Earl of Albemarle, and his Countess. Nos. 200 and 201.

Duchess of Marlborough. No. 204.

His own Portrait. No. 208.

Viscount Torrington. No. 210.

KNIGHT, JOHN PRESCOTT, R.A. 1803. (*Living Artist.*)

Son of a celebrated comedian. Born at Stafford. Learnt the rudiments of painting from Clint, and became a student of the Royal Academy in 1823. He was elected an Associate in 1836, and Royal Academician in 1844. He occupied a Professorial chair for

Perspective from 1839 till 1847, when he was elected to the office of Secretary of the Academy.

Lord Lynedoch. No. 284.

KUPETZKI, JOHN. 1666—1740.

A Bohemian artist, born at Pössing in Upper Hungary. Son of a weaver ; was taken notice of by Klaus, a Swiss painter ; and raised by him from extreme want to the command of sufficient means to study at Vienna, and afterwards in Italy. At Rome he obtained the patronage of Prince Stanislaus Sobieski, and studied the works of Correggio and the Caracci in Lombardy. He returned to Germany, and executed numerous works for various potentates. He painted history and excelled in portraiture, and his powerful colouring led some critics to compare him with Rembrandt and Van Dyck. George II. is said to have been so pleased with what he saw of his works at Hanover, as to invite him to England, and that he refused the invitation on the ground of infirmity and advancing age. He died of gout at Nuremberg.

His own Portrait. No. 220.

LAMBERT, GEORGE. Born about 1710. Died 1765.

A clever landscape artist. Studied under Hassel and imitated Wootton, who had formed himself upon the Italian school. Lambert painted decorative subjects cleverly, and obtained celebrity as a scene-painter at Covent Garden Theatre. The Beefsteak Club was founded under his auspices in the painting-room of the theatre, and the meetings were afterwards adjourned to the Shakspeare tavern in the neighbourhood. Several of Lambert's pictures were spiritedly engraved by Vivares. It is stated by Stanley, the editor of Bryan's "Painters and Engravers," that Lambert lived to become a member of the Royal Academy.

Landscapes. Part 2. Nos. 383, 384, 385, 386, 387, 388, 389, 390, 391.

LANCE, GEORGE. 1802—1864.

A distinguished fruit-painter. Born at Little Easton, near Dunmow, in Essex. Studied under B. R. Haydon, the historical

painter His first picture, exhibited at the Academy in 1828, was a subject of still-life, illustrating a couplet in "Hudibras." Many of his pictures are of extraordinary richness and beauty. His compositions of fruit, and goldsmith's work were magnificent. He died at Sunnyside, near Birkenhead, June 18th.

Fruit and Flowers. Part 2. Nos. 392 and 393.

LANDSEER, SIR EDWIN. 1802—1873.

As a painter of deer and certain classes of sporting subjects, he stands perfectly alone. Born in Queen Anne Street, and one of a family of artists. His inborn talent was strengthened by the influence of B. R. Haydon, with whom for a while he studied. His father, John Landseer, was an engraver of great talent, and possessed much antiquarian learning. "Scene of the Olden Time at Bolton Abbey," exhibited in 1834, and "The old Shepherd's Chief Mourner," 1837, and "A distinguished Member of the Humane Society," 1838, may be cited as his most popular pictures, and containing all the characteristics of his style. In 1850 he received the honour of knighthood. The works of Edwin Landseer have been widely extended by means of his brother Thomas's engravings. On the death of Sir Charles Eastlake in 1865, Sir Edwin was elected President of the Royal Academy, but declined the honour.

Deer. Part 2. No. 394.

Chevy Chase. Part 2. No. 395.

LANFRANCO, GIOVANNI. 1581—1648.

A celebrated painter; a disciple of the Carracci; born at Parma. His principal works are at Rome and Naples; he was the constant rival of Domenichino; he died at Rome.

His own Portrait. No. 119.

LANGDON, A. S. (Living artist.)

Diana, Duchess of Bedford. Copy from Hudson. No. 238.

LARKIN.

A portrait-painter and copyist, mentioned in the Countess of Dorset's Diary and Lord Herbert's Memoirs. No. 158.

LAWRENCE, SIR THOMAS, P.R.A. 1769—1830.

Born at Bristol. His father was an innkeeper at Devizes. At the early age of ten he began to take crayon portraits at Oxford, and soon after established himself at Bath, where he met with extraordinary success. In his seventeenth year he commenced oil painting, and in 1787 entered as a student in the Royal Academy of London. He was elected an Associate in 1791, and in 1794 became a full Academician. On the death of West, in 1820, he was appointed President. His contributions to the Exhibitions amounted to 311. His pictures vary very much in merit. He was a man of excellent manners and exquisite taste. The collections which he formed of drawings by the great masters were dispersed after his death, but many of the finest have happily been recovered and secured for our public galleries. He died, unmarried, in Russell Square, 1830.

Miss Siddons. No. 264.

LEE, FREDERICK RICHARD. (Living artist.)

Born at Barnstaple, 1799. Joined the Army in early life, and served a campaign in the Netherlands. Entered the Royal Academy as a student in 1818, and first exhibited there in 1824. Ten years later he was elected Associate, and in 1838 became a full Member.

Many of his landscapes were in later times painted in conjunction with Sidney Cooper, the well-known cattle-painter.

Devonshire Scenery. Part 2. No. 396.

Woburn Park. Part 2. No. 397.

LEFEVRE, CLAUDE, OR LE FEBURE. 1633—1675.

Born at Fontainebleau, where he studied the fine works of art then assembled in that palace. He painted the King, Queen, and principal personages of the Court. Entered the Academy of Art, March, 1633, presenting on that occasion a portrait of Colbert as his diploma picture. Two fine pictures by him are now in the Louvre. Lefevre also studied in Paris under Le Sueur and Le Brun. Felibien says that his style was one of great excellence, and that, passing into England, his pictures were esteemed as nearly equal to those of Van Dyck. D'Argenville states that he died in London.

Francis, Lord Russell. No. 177.

William, Lord Russell. No. 178.

LELY, SIR PETER. 1617—1680.

The chief painter of the reign of Charles II. The name of his father, a captain of infantry, was Vander Faes.

He was born at Soest, in Westphalia, and studied under Grebber at Haarlem. On hearing of the death of Van Dyck he determined to try his fortune in England. He painted landscapes, a branch of art in which the backgrounds of his subsequent portraits show that he had attained unusual mastery. Few artists ever exceeded Lely in the bold manipulation and the clever arrangement of his draperies. Lely was recommended to King Charles I. by William of Orange, in 1643, and painted many royal portraits. His productions during the troubled period of the Commonwealth are not very generally known. He painted one of the best portraits of Oliver Cromwell, although Walker was more universally in favour with the Parliamentarians. Lely, on the accession of Charles II., lent himself to meet the altered taste and habits of the times, and portrayed all the ladies constituting his abandoned Court in such a way as entirely to satisfy his royal master, and gratify what apparently became the ruling taste in both sexes. He died suddenly, whilst painting the Duchess of Somerset, and was buried in Covent Garden Church. The bust on his monument was carved by Gibbons, and his epitaph composed by Flatman.

Countess of Bradford (copy). No. 113.

Thomas, 4th Earl of Southampton. No. 143.

Countess of Southampton (after Van Dyck). No. 145.

George, 2nd Duke of Buckingham. No. 163.

Monk, Duke of Albemarle. No. 151.

Edward, 2nd Earl of Manchester. No. 152.

William, Lord Russell. No. 179.

Anne and Diana Russell. No. 189.

LESLIE, CHARLES ROBERT, R.A. 1794—1859.

Born of American parents in Clerkenwell, and by them taken to the United States, where he was apprenticed to a bookseller. Having determined to follow the arts in preference, he returned to London and became a student of the Royal Academy. Washington Allston and President West also afforded him some special instruction. His "Sir Roger de Coverley going to Church," exhibited in 1819, the property of the Marquis of Lansdowne, established his reputation. "Sancho Panza and the Duchess," painted for Lord

Egremont in 1823, shows all his humour and complete mastery of painting more than any subsequent work. He was elected Royal Academician in 1826. In 1848 he was appointed Professor of Painting at the Royal Academy. His "Life of Constable" and the "Handbook for Young Painters" are excellent works. His "Autobiographical Recollections" are full of interest. The Life of Sir Joshua Reynolds, left incomplete at his death, and finished by Mr. Tom Taylor, is one of the most valuable artistic biographies this country has produced. He died in London.

Lady Jane Grey. Part 2. No. 398.

LEWIS, F. C. 1779—1856.

A celebrated engraver. Born in London: studied at the Royal Academy. He engraved Girtin's views of Paris, and acquired special celebrity for the skill and fidelity with which he reproduced the finest drawings and sketches by the old masters. He was extensively employed by W. Y. Ottley and Sir Thomas Lawrence upon these subjects; but in his leisure moments he painted views of landscape scenery, and engraved some of his sketches of Devonshire rivers. He died at Enfield, December 18, 1856.

Endsleigh. Part 2. Nos. 399 and 400.

LINTON, W. 1790—1876.

This eminent landscape painter was born in Liverpool, where he was articled to a merchant, after receiving a commercial education at Rochdale. The passion for painting prevailed, and he resolved to devote himself to art. In London he zealously pursued his studies, and greatly improved his appreciation of nature during a sojourn in North Wales. His first publicly exhibited picture, "The Morning after a Storm," appeared at the British Institution in 1821. He afterwards visited the Continent, and remained more than a year in Italy. He went to Greece, Sicily, and Calabria, and exhibited the studies which he had made there in 1842. He died 18th August, 1876, aged 85.

Italian Landscape. Part 2. No. 401.

LOO, CARLE (CHARLES-ANDRÉ) VAN. 1705—1765.

Son of Louis van Loo. Was born at Nice, and instructed in art by his elder brother, the celebrated Jean-Baptiste van Loo. Accompanied him to Turin and Rome. Devoted himself

to sculpture under Le Gros. In 1723 he received the first medal of the Academy for design, and was employed, through his brother, in painting decorations for the theatre of the opera. In 1724 he obtained the first prize of the Academy for painting. The King of Prussia endeavoured to attract him to his Court. His portraits were esteemed for their resemblance. In 1762 he was appointed principal painter to the King, and became Director of the Academy in 1763. His works are very numerous, and were produced with equal facility in oil, fresco, distemper, and encaustic.

Louis XV. (dated 1762). No. 255.

LUCATELLI, ANDREA. 1660—1741.

Son of Pietro Lucatelli, a scholar of Ciro Ferri; studied probably under his father. He was a landscape and architectural painter. His style resembles that of Orrizonte. He painted in conjunction with Paole Anesi at Rome. He was the principal Italian landscape-painter of his time, and excelled in pictures of ruins.

St. Peter's at Rome. Part 2. No. 428.

MAES, THEODORE. 1656—1715.

Born at Haarlem. Studied under Berchem and Hughtenberg. Visited England during the reign of William III. Painted the Battle of the Boyne.

Girl with a Dove. Part 2. No. 402.

MARATTI, CARLO. 1625—1713.

Called "Carlo delle Madonne." Born at Camurano, near Ancona, 1625. Studied under Andrea Sacchi. He devoted his attention especially to the works of Raphael. He cleaned and restored with great care his frescoes in the Vatican and in the Farnesina Palace at Rome. He enjoyed an unrivalled reputation in his day. The name is written indifferently Maratti and Maratta. Died at Rome, 15th December, 1713.

Nativity. Part 2. No. 403.

MIREVELDT, MICHAEL JANSON. 1568—1641.

One of the best portrait painters of his time. Born at Delft; studied as an engraver under Wierix; was patronised by

the Nassau family; declined a pressing invitation from Charles I. to visit England. The portrait of Henry, Earl of Southampton, in this collection (No. 64), is attributed to his hand. He painted portraits of the King and Queen of Bohemia. He died at his native place.

William of Orange. No. 27.

Henry, 3rd Earl of Southampton. No. 64.

Henry, 9th Earl of Northumberland. No. 77.

His own Portrait. No. 94.

Earl of Danby. No. 116.

MORE, SIR ANTONIO (ANTONIJ MORO). 1525—1581.

Born at Utrecht in 1525. Scholar of Jan Schoorel. An eminent painter of the Dutch School. Employed by the Emperor Charles V., at Madrid and Lisbon. Went to London to paint Queen Mary's portrait previous to her marriage with Philip II. of Spain. He continued attached to the service of this monarch, and returned with him to Madrid; but having incurred the displeasure of the Inquisition, he escaped to his native country, where he remained under the protection of the Duke of Alva. He died at Antwerp, 1581.

Earl of Devonshire. No. 10 (*attributed to*).

Queen Mary. No. 11.

Throckmorton. No. 14.

His own Portrait. No. 19.

Sir Ed. Rogers. No. 20.

MORONE, FRANCESCO, 1474—1529.

Born at Verona. An excellent portrait painter. Studied under his father, Domenico Morone, of the Venetian School. He painted both in fresco and oil, and excelled in portraits. His work exhibits affinity to the school of Bellini.

Represented with Titian. No. 35.

MORONI, GIAMBATTISTA. 1510—1578.

A very distinguished portrait painter of the Venetian school. Born near Bergamo, and a pupil of Moretto da Brescia. Titian used to recommend those who went from Venice to Bergamo to employ Moroni if they wished for true portraits of themselves. There is a fine

portrait by his hand in the Stafford House Gallery, London, called "The Schoolmaster."

Represented with Titian and Tintoretto. No. 35.

MURILLO, BARTHOLOME ESTEBAN. 1618—1682.

Bartolomé Estevan Murillo was born at Seville. On his arrival at Madrid Velasquez at once perceived his talent, and in due season recommended him to Philip IV., and his minister the Count Duke of Olivarez. In 1645 he returned to Seville, where thirteen years later he established an academy of art. His wife was a lady of fortune of Pilas, and his house became the resort of people of taste and fashion. He died in consequence of a fall from a scaffold, whilst engaged on one of his paintings in the Church of the Capuchins at Cadiz.

His own Portrait. No. 161.

Angels. Part 2. No. 404.

MYTENS, DANIEL. 1577—1634.

Born at the Hague, succeeded Van Somer in England as the principal court painter, and on the arrival of Van Dyck was expressly retained by Charles in his service. Mytens was a portrait painter of distinguished ability. Some of his best works are at Knole, Hampton Court Palace, and Wentworth Wood House. His copies from the old masters were very excellent, and his series at Knole (formerly at Copt Hall) after the cartoons of Raphael are very remarkable. His pictures bear date from 1623 to 1634.

1st Earl of Portland. No. 79.

NEWTON, GILBERT STEWART. 1794—1835.

Born at Halifax, in Nova Scotia, and studied under his uncle, Gilbert Stuart, at Boston. He came to England about 1820, and proceeded afterwards to Italy. He is said to have made Watteau his model. He painted a clever picture of Macheath for the Marquis of Lansdowne. There is a tinge of theatrical affectation about most of his compositions. He became a member of the Royal Academy, and was an attached friend to Washington Irving and Charles R. Leslie, R. A. He died at Chelsea, August 3rd.

Scene from Gil Blas. Part 2. No. 405.

NOLLEKENS, JOSEPH, R.A. Sculptor. 1737—1823.

Born in Dean Street, Soho. Studied under Scheemakers. Resided in Rome from 1760 to 1770, where he obtained constant employment, and made much money. His busts were held in high repute. They were well executed, and always true to nature. Some of his groups border too closely on the picturesque. He amassed a large fortune, and left 6,000*l.* to his assistants and servants, and above 200,000*l.* to be divided among his friends. Buried in Paddington Church.

Busts. Nos. 314, 315, 321.

PEARCE, STEPHEN.

Born November 16th, 1819, at the King's Mews, Charing Cross, where his father held a clerkship under the Master of the Horse. Studied for a short time under Mr., now Sir Francis, Grant, and afterwards became a pupil of Sir M. A. Shee, and entered the Royal Academy as a student. On his return from Italy in 1849 he exhibited a portrait of Wyatt the sculptor. His portraits are chiefly equestrian and sporting in character; but one of his best known works is the "Arctic Council," comprising portraits of the most eminent navigators and promoters of the expedition to the North and South Pole.

Francis, 7th Duke of Bedford. No. 289.

PEPYN, MARTIN. 1574—1641.

Born at Antwerp, and studied early in Italy. He was gifted with great artistic abilities, such even as to excite the jealous apprehension of Rubens. He sojourned principally at Rome. Most of his works are still retained in Italy.

His own Portrait. No. 115.

PHILIPS, CHARLES, 1708—1747.

Son of Richard Philips. A portrait-painter much patronised by the nobility of his day. He married in 1738, and resided in Great Queen Street, St. Giles's-in-the-Fields. His larger pictures are weak, but his smaller figures, as introduced in "Conversation Pieces," are spirited and truthful. Some of his best pictures in the latter class are to be seen at Windsor, Warwick Castle, and Knole.

Charles, 2nd Duke of Marlborough. No. 227.

PHILIPS, RICHARD. 1681—1741.

A moderately good portrait-painter. He painted Governor Jonathan Belcher, Samuel Mather, and Halley the astronomer. According to Walpole he died in 1741. His son Charles attained to an amount of much larger occupation in the same profession. There is an engraving by Faber after a portrait by this artist of Mrs. Mary Anne Granville, who died 1767, which is extremely pleasing; a simple standing figure wearing a small cap, very much in the style of Hogarth; easy in action, with well massed shadows.

Unknown Gentleman, dated 1731. No. 260.

PIDDING, HENRY J. 1797—1864.

A painter of humorous subjects. The son of a lottery-office keeper on Cornhill. Pupil of Agilo, a *genre* painter. His last picture that made an impression was the Interior of the Gaming-rooms at Homburg, in 1860. He died at Greenwich, June, 1864. "The Battle of the Nile Re-fought" was engraved by himself, and met with great success.

Greenwich Pensioner. Part 2. No. 406.

POUSSIN, GASPAR. 1613—1675.

His real family name was Dughet, of French origin. Born in Rome, and brother-in-law of Nicholas Poussin, who had married his sister. He is essentially a landscape-painter, and his scenery is generally adopted from the neighbourhood of Rome, Tivoli, and Frascati. After seeing the works of Claude Lorraine his style of painting became less heavy and sharply defined. He died at Rome in 1675. Nicholas Poussin frequently added the figures to his landscapes. He has Italianized his name on some of his etchings by signing himself "Gasparo Duche."

Landscapes. Part 2. Nos. 407, 408, 409, 410.

POWELL, J. R.

Jane, Countess of Harrington, copied from Reynolds. No. 272.

PRIWITZER, JOHN DE HUNGARIA.

His works are only known at Woburn Abbey. Walpole observes of him in his "Anecdotes" (Dallaway & Wornum), page 346,

that he was too good a painter to remain so long unknown. He never met with any other mention of this name.

Francis, 2nd Son of the 4th Earl of Bedford. No. 100.

John, 3rd Son of the 4th Earl of Bedford. No. 102.

Lady Brooke. No. 106.

Countess of Bristol. No. 108.

Countess of Bradford. No. 110.

Countess of Carlisle. No. 113.

Wm. Russell, afterwards Duke of Bedford. No. 170.

PROCTOR, G.

Anna Maria, Duchess of Bedford. No. 290.

PROSPERI, C., Sculptor.

The Duke of Sussex. Bust (dated 1843). No. 317.

RAMSAY, ALLAN. 1709—1784.

Son of the author of the "Gentle Shepherd." Born at Edinburgh; studied in Italy, where he was thoroughly well grounded in the principles of drawing; returned to Edinburgh, and soon after settled in London. Through the influence of his countryman, Lord Bute, he was introduced to George, then Prince of Wales, who, on his accession to the throne, appointed him Court Painter, and he repeated numerous full-length portraits of that monarch and Queen Charlotte to the close of his career. He visited Rome four times. His works are distinguished by propriety and a certain refinement of modelling. His attitudes are never extravagant, and all parts of his pictures are carefully finished. His colouring was powerful, but without that boldness or grasp of treatment which characterizes the works of Sir Joshua Reynolds, his successor in office. He died soon after landing at Dover, from his last Continental expedition. Somerville, the poet of the Chace, addressed some verses to him.

Earl Gower. No. 224.

King George III. No. 268.

Queen Charlotte. No. 269.

RAPHAEL SANZIO. 1483—1520.

Born at Urbino. Received his earliest instruction in art from his father, Giovanni Sanzio or Santi. Studied afterwards under

Pietro Perugino. Visited Florence in 1504, arrived in Rome 1508, and commenced his famous series of Fresco decorations in the Vatican under the successive patronage of the Popes Julius II. and Leo. X. His last picture was the "Transfiguration."

For the tapestries executed after his designs see page 263, and for copies in chalk, by Ricciolino, from frescoes in the Vatican, see page 247.

Avenging Angel, copied by Sir Joshua Reynolds. Part 2. No. 411.

REMBRANDT. 1606—1669.

Born at Leyden, July 15, 1606. Was placed at the Latin school there with a view to his studying jurisprudence afterwards at the University, but his strong predilection for art induced him to enter the school of Jacob van Swanenburg, and after three years he studied under Pieter Lastman, at Amsterdam, and Jacob Pinas at Haarlem. Having been successful in his art, he settled finally at Amsterdam, and in 1634 married Saskia Uilenburg, a lady of considerable fortune. She died in 1642. He married again, but of his second wife little is known. The ways of Rembrandt appear to have been improvident. In 1656 he was publicly declared insolvent. His abilities in etching were equal to his skill as a painter, and his works, in their various states, have always commanded high prices. He died at Amsterdam, and was buried in the Westerkerk there, October 8th, 1669.

His own Portrait. No. 140.

Joseph in Prison. Part 2. No. 412.

A Rabbi. Part 2. No. 413.

REYNOLDS, SIR JOSHUA. 1723—1792.

Born at Plympton in Devonshire, July 16, 1723; the son of a clergyman and master of the grammar school there. Originally intended for the medical profession, but the sight of Richardson's Essay on Painting determined him to pursue art. In 1741 he was accordingly placed with Hudson, the most fashionable painter of the day. In 1746 he established himself as a portrait-painter in St. Martin's Lane, and three years later sailed for the Mediterranean in the ship of his early patron, Captain, afterwards Lord Keppel. From Algiers he proceeded to Italy, where he studied in the principal cities,

and returned home by way of Paris late in 1752. He became the intimate friend of Dr. Johnson and Burke. On the foundation of the Royal Academy in 1768, Reynolds was nominated President, and he received the honour of knighthood in the same year. From that period he annually, on the occasion of the distribution of prizes, delivered those discourses on art which to this day form the favourite manual of students in this country. Between the opening of the first exhibition in 1769 and the year 1790, Sir Joshua exhibited no less than 244 pictures.

He died unmarried at his residence in Leicester Fields, and was interred in St. Paul's Cathedral. Burke wrote of him the day after his death the following:—"Sir Joshua Reynolds was on very many accounts one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, and facility; in happy invention, and in the richness and harmony of colouring, he was equal to the greatest masters of the renowned ages."

John, 4th Duke of Bedford. No. 235.

Gertrude, Duchess of Bedford. Nos. 240 and 241.

Caroline, Duchess of Marlborough. No. 244.

Marquess of Tavistock. Nos. 245 and 246.

Elizabeth, Marchioness of Tavistock. Nos. 248, 249, and 250.

Lady Caroline Keppel. No. 251.

Goldsmith. No. 254.

Garrick. No. 256.

Admiral Keppel. No. 257.

His own Portrait. No. 259.

Lord Ludlow. No. 265.

Charles, Earl of Harrington. Copied by Stroehling. No. 271.

Jane, Countess of Harrington. Copied by Powell. No. 272.

RIBERA, JOSEF, called IL SPAGNOLETTO.

Born in Spain at Xativa, near Valencia, January 12th, 1588. Pupil of Ribalta. Studied in Rome, and imitated the style of Michel Angelo da Caravaggio. At Parma he was much impressed by the works of Correggio. He finally settled at Naples, having married the daughter of a rich picture-dealer. In 1630 he was elected a member of the Academy of St. Luke at Rome, and in the same year entertained Velasquez at Naples. He etched a few plates. The exact place and date of his death are not known.

RICCIOLINO, MICHELANGIOLO. 1654—1715.

Copies in red chalk upon white paper of Raphael's Frescoes in the Vatican. Part 2. Nos. 414 to 419.

RICHMOND, GEORGE, R.A. 1809. (Living Artist.)

Francis Charles Hastings Russell, present Duke of Bedford. No. 300.

RILEY, JOHN. 1646—1691.

After Dobson, our earliest native painter of distinction. Born in Bishopsgate. Received his earliest instruction from Fuller and Soest. Charles II., encouraged by a portrait which he had made of Chiffinch, sat to Riley, but said on seeing the picture, "If this is like me, od's fish I'm an ugly fellow." He was appointed Court-painter to William and Mary of Orange. He died at the age of 45, and was buried in St. Botolph's Church. His father had been Lancaster Herald, and was Record Keeper at the Tower of London. Riley's portraits are always painted with great care, and exhibit considerable perception of character. His picture of Lord Keeper North at Wroxton Abbey is remarkably fine.

Sir Josiah Child. No. 169.

William, Lord Russell. Nos. 180 and 181.

Lord Edward Russell. No. 186.

John Howland. No. 195.

Elizabeth Howland. No. 196.

ROBUSTI. See TINTORETTO.

His own portrait. No. 38.

Vesalius (so called). No. 13.

ROSA, SALVATOR. 1615—1673.

Born at Borgo di Renella, near Naples. Son of Vito Antonio Rosa, a land-surveyor, architect, and artist of moderate standing. Studied under Fracanzano, Spagnoletto, and Aniello Falcone, the latter a celebrated battle-painter. He also studied music profoundly, and several of his compositions are still deservedly popular. His intercourse with Banditti and his actual experience of a rough life, conceal-

ment in woods and caves, manifest themselves in the majority of his works. Salvator was also a poet and satirist. His "Conspiracy of Cataline," in the Pitti Gallery, is an impassioned composition; the "Belisarius," belonging to Lord Townshend, the most pathetic. Many of his large landscapes exhibit the influence of Gaspar Poussin, with figures possessing all the energy of his great instructor Spagnoletto. He is said to have taken part in the insurrection of Masaniello, and to have painted his portrait more than once.

Diogenes. Part 2. No. 420.

RUBENS. 1577—1640.

Born at Siegen, in Westphalia, June 29th, 1577, on the day of St. Peter and St. Paul. His father, John Rubens, had emigrated from Antwerp, and, soon after the son was born, settled at Cologne, where young Rubens, who was intended for the law, remained till his father's death in 1587. He studied Art at Antwerp under Adam van Noort and Otto van Veen (Otto-Venius), and in the spring of 1600 went to Italy and entered the service of Gonzaga, Duke of Mantua. At Rome and Venice he copied several pictures for the Duke. In 1605 he was sent on a mission to Philip III. of Spain, and there painted the portraits of the chief nobility. In 1608 he returned to Antwerp under the patronage of the Archduke Albert and Isabella, then Governors of the Netherlands, and married his first wife, Elizabeth, or Isabella Brandt, in the following year. He visited Paris by the invitation of Marie de Medicis, and commenced the series of pictures commemorative of her marriage with Henry IV. and her subsequent Regency. In 1628 the Infanta Isabella, having become a widow, sent Rubens on a diplomatic mission to Philip IV. of Spain, and to Charles I. of England, by whom, in 1630, he was knighted. The King of Spain bestowed the same honour on him. In the same year he married, for the second time, a beautiful young lady of sixteen, named Helena Fourment, and died, possessed of immense wealth, at Antwerp, 30th May, 1640, and was buried with extraordinary pomp in the church of St. Jacques.

His own Portrait (alleged). No. 88.

Cardinal Archduke Ferdinand. No. 114.

Death of Abel. Part 2. No. 421.

Tribute Money (copy). Part 2. No. 422.

RUSSELL, THEODORE. 1614.

A celebrated copyist. Nephew of Cornelius Jonson van Ceulen, the eminent portrait-painter. His mother was sister to Cornelius, and married Nicholas Russell or Roussel of Bruges, goldsmith to King James and Charles the First. Theodore studied first with his uncle and afterwards in the studio of Van Dyck. He was an excellent copyist. Many of his pictures copied from Van Dyck are in the Royal Collection at Hampton Court Palace. His son, Antony, mainly assisted Vertue in compiling materials for a history of painting in England. These notes were afterwards turned to account by Horace Walpole in his "Anecdotes."

Lady Herbert. No. 81.

Countess of Berkshire. No. 90.

Colonel Edward Russell. No. 105.

Lady Brooke. No. 107.

Countess of Bristol. No. 109.

Countess of Bradford. No. 111.

Countess of Bradford. No. 112.

Countess of Carlisle. No. 134.

Christian, Countess of Devonshire. No. 156.

Anne, Countess of Bedford. No. 174.

SCHETKY, JOHN CHRISTIAN. 1779—1874.

A distinguished marine painter of an ancient Transylvanian descent. Was contemporary at the High School of Edinburgh with Sir Walter Scott, Lord Brougham, and Francis Horner. At the age of seventeen he practised scene-painting. In the year 1801 he walked from Paris to Rome. On his return from Italy, he settled at Oxford, and afterwards became Professor of Drawing successively at Sandhurst, Portsmouth, and Addiscombe. He drew with his left hand. Died 29th January, 1874, aged 95.

Battle of La Hogue. Part 2. No. 423.

SEEMAN, ENOCH. 1694—1744.

Born at Dantzic, and brought early by his father to London. He painted portraits with great success, and many of them were engraved. He died suddenly.

Caroline, Princess of Wales. No. 222.

SEVERN, JOSEPH. Living artist.

Italian Vinlage. Part 2. No. 424.

SHEPPARD, WILLIAM.

Known only through the writing on Faithorne's contemporary engraving taken of this picture. He resided, during the reign of Charles II., near the Royal Exchange. He afterwards retired into Yorkshire and died there.

T. Killigrew. No. 159.

SMITH, J. CATTERSON, P.R.H.A. 1807—1872.

Born in England, and studied at the Royal Academy. He afterwards settled in Ireland, first at Kerry and afterwards at Dublin, where he became President of the Royal Hibernian Academy. His portraits of Sir Walter Scott and Daniel O'Connell are well known. Died at Dublin 31st May, 1872.

Francis, 7th Duke of Bedford. No. 288.

Anna Maria, Duchess of Bedford. No. 293.

SNYDERS, FRANCIS. 1579—1657.

Born at Antwerp, and studied under Van Balen. Rubens frequently availed himself of his talent in depicting those animals and fruit which adorn his grandest compositions. Snyders painted large stag hunts, and received commissions from Philip III. of Spain and the Archduke Albert, whom he attended at Brussels. He painted frequently still life, and several enormous pictures of vegetable stalls, and larders stocked with fish and all kinds of game. His knowledge of the motion of the wilder animals may be said to be unrivalled. He died at Antwerp.

Still Life and Fruit. Part 2. No. 425.

SOMER, PAUL VAN. 1576—1621.

Born at Antwerp, and afterwards resided with his brother at Amsterdam. It is not known in what year he came to England, but, according to Walpole, was certainly here as early as

1606. A portrait of James I. by him is dated 1615. He was buried at St. Martin's-in-the-Fields, London, January 5, 1621. His portraits of the Earl and Countess of Arundel, at Arundel Castle, dated 1618, are very good.

Anne of Denmark. No. 58.

Howard, Earl of Suffolk. No. 117.

Penelope, Lady Spencer. No. 147.

STANHOPE, LADY CAROLINE. 1791—1853.

Daughter of Charles, 3rd Earl of Harrington. Sister to the Duchess of Bedford. Married E. A. Sanford, Esq.

Queen Henrietta Maria (after Van Dyck). No. 124.

Guardian Angel. Part 2 (miniatures). No. 448.

STAPHORST, ABRAHAM.

A painter of Dort, who flourished from 1650 to 1660. Houbraken, vol. ii., p. 344, describes him as a good portrait painter. Nagler mentions portraits of Saints by him in oil on parchment, heightened with gold, and dated 1656. His father, John, was a minister of the Gospel at Dort.

Lord Robert Russell, fourth son of the first Duke. No. 187.

STEEN, JAN. 1636—1689.

Born at Leyden : the son of a brewer ; he appears to have studied painting under Van Goyen, whose daughter he married. The debauchery and excesses with which he is charged were not lessened by his becoming a tavern keeper ; but the very large number of pictures which he produced, and all of them finished with consummate care, sufficiently prove his skilful manipulation and untiring industry.

His own Portrait. No. 165.

STONE, FRANK. 1800—1859.

Born at Manchester, son of a cotton-spinner. Arrived in London, 1831, and joined the Old Water Colour Society. In 1841

he painted in oil the Interview between Prince Charles and the Infanta of Spain, which was exhibited among the Art Union prizes of the same year. He was elected an Associate of the Royal Academy in 1851.

Francis, 7th Duke of Bedford. No. 287.

Anna Maria, Duchess of Bedford. No. 292.

William, 8th Duke of Bedford. No. 295.

STROEHLING.

Said to have been a Calmuc by birth, and educated at the expense of the Emperor of Russia. After travelling in Italy he settled in London, where, in 1804, he painted the Austrian Ambassador, Count Stahrenberg. In 1806 he exhibited two female portraits, and continued to exercise his art in London till 1824. He was patronized by Lady Harrington, mother of Anna Maria, Duchess of Bedford.

Charles, 3rd Earl of Harrington (after Reynolds). No. 271.

STRUTT, JACOB GEORGE.

Landscape painter. Exhibited portraits at the Royal Academy in 1823. From 1824 to 1831, his works were exclusively forest scenery painted with great care. He afterwards settled at Lausanne and Italy. He drew and etched "*Deliciæ Sylvarum.*" His last exhibited work was an "*Italian Scene*" in 1852.

Trees in Woburn Park. Part 2. No. 426.

TAVISTOCK, ANNA MARIA, MARCHIONESS OF. 1783—1857.

Daughter of Charles, 3rd Earl of Harrington; afterwards Duchess of Bedford.

Charles 1st (after Van Dyck). No. 122.

TENIERS, DAVID. 1610—1690.

Called "the Younger," to distinguish him from his father, who also was a painter of distinction, and a pupil of Rubens,

Young Teniers, born at Antwerp, studied under his father. The Archduke Leopold, when Governor of the Low Countries, appointed him his principal painter, and gave him the custody of his fine collections of pictures at Brussels. Teniers was twice married; his first wife was a daughter of Velvet Breughal. He died at Brussels.

His own Portrait. No. 166.

TIEPOLO, GIOVANNI BATTISTA. 1693—1769.

Born at Venice. Studied under Lazzarini and Piazzetta. His favourite model was Paul Veronese, and he became a clever fresco-painter, extensively employed in Germany and Spain, as well as in Italy. His colouring was gay, and his tones deficient in blending. He left two sons, Giovanni and Lorenza.

The Continence of Scipio. Part 2. No. 427.

TINTORETTO, JACOPO ROBUSTI. 1512—1594.

The son of a dyer. Born at Venice. Remarkable for the rapidity and vigour of his execution. His daughter was an excellent portrait painter.

Vesalius (so called). No. 13.

His own Portrait. No. 38.

TITIAN VECELLIO. 1477—1576.

Born at Capo del Cadore. The most eminent of the Venetian School of Painting. Studied under Zuccati, and Gentile and Giovanni Bellini. The Emperor Charles V. created him a Count Palatine, and Knight of the Order of St. Jago. His patent of nobility was dated at Barcelona, 1535. When at Rome, in 1546, painting a picture of Danaë, Michael Angelo and Vasari visited him. At ninety years of age Titian still continued to paint, and died of the plague at Venice, 27th of August, 1576, having attained the great age of ninety-nine.

His own Portrait. No. 35.

TOMS, PETER, R.A.

Assisted Sir Joshua Reynolds and most of the leading painters of the day in finishing the draperies and accessories to their portraits. He was one of the Poursuivants of the College of Arms. (See Noble's History, p. 442.) Died by his own hand in 1776.

Marchioness of Tavistock. No. 248.

VAN DYCK. See DYCK.**VAN LOO. See LOO.**

Louis XV. No. 255.

VAN SOMER. See SOMER.

Anne of Denmark. No. 58.

Penelope, Lady Spencer. No. 146.

Earl of Suffolk. No. 117.

VELAZQUEZ, DON DIEGO VELAZQUEZ. 1599—1660.

Born at Seville, and studied first under Herrera, whose daughter he married. In 1622 he visited Madrid, and became, through the influence of the Count Duke Olivarez, court painter to Philip IV. of Spain. He visited Rome and Naples in 1629, and on his return was established in the Royal palace, created chamberlain and a knight of the Order of St. Jago. In 1648 he painted a fine portrait of Pope Innocent X. One of the great merits of Velazquez was his discovery and encouragement of the talents of Murillo. He was to this younger and striving artist what Van Dyck was to Dobson, excepting that Murillo amply repaid his patron by well-directed abilities, care, and assiduity. Velazquez died in consequence of over exertion in performance of his official duties, arranging for the marriage conference at Irun. He was buried August, 1660, in the church of St. Juan at Madrid.

Adrian Pareja. No. 125.

VERELST, SIMON. 1664—1710.

A flower and portrait painter. Born at Antwerp. Visited England in the reign of Charles II., and was much patronised

by the Duke of Buckingham. His works were at one time in great request, and, for a limited period, interfered greatly with the business of Sir Peter Lely. The rude manners of Verelst towards Lord Shaftesbury drove him away, and he sat to Greenhill instead. In 1680 Verelst accompanied Parmentier to Paris. His inordinate vanity merged into insanity, for he called himself the God of Flowers, and demanded to speak with the King of England on the ground that he was King of Painting. Many of his portraits were almost encumbered with flowers in wreaths and garlands. He was buried in St. Andrew's, Holborn.

Prior wrote some complimentary lines on him, beginning—

“ When famed Verelst this little wonder drew.”

Lady Anne Russell. No. 190.

VIVIANO CODAGORA.

View on the Tiber, St. Peter's and Castel Sant' Angelo. Part 2. No. 428.

WALKER, ROBERT.

The chief portrait-painter during the Commonwealth period, and principally engaged in depicting the warriors on the Parliamentary side. His portrait of Cromwell, with his son tying his scarf, is well known. He also painted Cromwell and Lambert together. His own portrait is in the Picture Gallery at Oxford; another and similar one is in the Royal Collection at Hampton Court. He was allowed an apartment in Arundel House. He died shortly before the Restoration, but the dates of his birth and death are not recorded.

Cromwell. No. 131.

James, 2nd Earl of Carlisle. No. 132.

Sir Samuel and Lady Luke. Nos. 149 and 150.

Rev. John Thornton. No. 185.

Duchess of Buckingham. No. 164.

WARD, JAMES. 1769—1859.

Born in Thames Street. Originally placed with J. R. Smith, the engraver. He practised engraving for some years, and was

diverted to painting by seeing the works of Morland, his brother-in-law. In 1794 he was appointed painter and engraver to the Prince of Wales. He engraved Sir W. Beechy's large Review picture, now at Hampton Court. His little picture of the "Council of Horses" is of a very high order in animal painting; but the vast picture of an Alderney Bull, now in the National Gallery, is his most extensively known work. He died November 17, 1859, in his ninety-first year.

A Village Scene, with Horses. Part 2. No. 429.

WEENIX, JOHN. 1644—1719.

Son of John Baptist Weenix, a very distinguished painter, who had resided a considerable time in Rome, and whose pictures generally exhibit some Italian reminiscences in the background, either groups of statuary, architectural fragments, and masses of masonry. The younger Weenix, born at Amsterdam, lost his father at 16 years of age, and struck into the particular line of representing dead game, animals, fruit and flowers. In this class of imitation he never had an equal. His works are exceedingly numerous, and not rare in the market. On the other hand, the more refined compositions of his father's are much rarer, and eagerly purchased.

Game. Part 2. No. 430.

Fruit. Part 2. No. 431.

WELLS, HENRY T., R.A. (Living artist).

The Present Duke. No. 301.

WESTMACOTT, R., JUN., Sculptor. 1799—1872.

Born in London. Studied under his father, an eminent sculptor. Devoted much of his time to lecturing and writing upon Art. Died at Kensington.

Nos. 319, 320, 324, 325, 326, 327, and 329.

WHOOD, ISAAC. 1689—1752.

A very clever and facile portrait-painter. His best works are to be seen at Woburn Abbey and Trinity Hall, Cambridge. He was patronised by the Duke of Bedford. His drawings in black-

lead upon vellum were much esteemed, and he was remarkable for his humour and happy application of passages in Hudibras. In the latter part of his life, owing to a vexatious law-suit, he was much reduced in circumstances. He died in Bloomsbury Square. He painted Archbishop Wake at Lambeth Palace. Edwards, in his "Anecdotes," says that Whood is supposed to have died before the year 1770.

Duke of Marlborough. No. 202.

Charles, 3rd Earl of Sunderland. No. 205.

Hon. John Spencer. No. 206.

Lady Georgina Spencer. No. 207.

Admiral Russell, Lord Orford (copy). No. 209.

Wriothesley, 3rd Duke of Bedford. No. 211.

Dillo, reading. No. 212.

Anne, Duchess of Bedford. Nos. 213, 214, 215, 216, and 217.

Viscount Villiers. No. 221.

Charles, 2nd Duke of Marlborough. No. 228.

WILSON, RICHARD. 1713—1782.

Born in Montgomeryshire. Son of a clergyman. Studied in London under an obscure portrait-painter named Wright. His own career commenced with portrait-painting. On arriving in Italy in 1749, he was induced by Zuccarelli and Vernet to devote himself wholly to landscape. In this line he became one of the most original painters, and his "Niobe," exhibited at Spring Gardens in 1760, served to establish his fame. He was one of the original members of the Royal Academy, and succeeded Hayman as their librarian. He retired in 1780 to his brother's in Wales, and died there. Some of his landscapes have been admirably engraved by Woollett.

Houghton House. Part 2. No. 432.

WISSING, WILLIAM. 1656—1687.

Born at Amsterdam, and educated under Dodaens, a Dutch historical painter. After working in France he came over to England, and assisted Sir Peter Lely. After his death he painted the Duke of Monmouth and all the Royal family, especially William III.

and Queen Mary when Prince and Princess of Orange. He was a formidable rival to the then rapidly rising portrait-painter Sir Godfrey Kneller. He died at Burghley, the seat of Lord Exeter, at whose expense he was buried in St. Martin's Church, Stamford. Prior wrote a poem to the Countess of Devonshire on Wissing's last picture, which represented all her grandchildren.

Mary, Princess of Orange. No. 168.

William, Prince of Orange. No. 192.

WOOTTON, JOHN. 1720—1765.

An eminent English figure, animal, and landscape-painter. Scholar of John Wyck. He however formed himself on the style of classic Italian landscape, and frequently imitated such masters as Claude Poussin and Salvator Rosa so skilfully as to mislead. His hunting-pieces at Althorp and Longleat are excellent. Some of his equestrian portraits are remarkably good. He generally signed his pictures with his name in full, as if incised into a stone wall or fragment lying on the ground.

William Viscount Villiers. No. 221.

Landscape. Part 2. No. 433.

WYNANTS, JAN. 1600—1677.

Born at Haarlem, 1600. Of his instructors in art nothing is known. He established a school and taught drawing in his native city. The figures in his pictures were generally introduced by Adrian Van de Velde or Lingelbach. The date of his death is uncertain.

Ruined Gateway. No. 47.

Figures Hawking. No. 45.

Road with Travellers. No. 51.

ZUCHARO, FEDERIGO. 1543—1609.

Born at Sant' Angelo in Vado, in the Duchy of Urbino. Assisted his brother Taddeo Zucharo, who was a superior artist.

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Federigo completed the decorations of the cupola of the Duomo at Florence to the satisfaction of his employer, the Grand Duke Francesco I. He worked with his brother in the Vatican and at Caprarola. Having incurred the displeasure of the Pope's servants, he took refuge in Flanders and proceeded to England, with introductions through the Cardinal of Lorraine, uncle to Mary Queen of Scots. He arrived here in 1574, and painted a picture of Queen Elizabeth. He only remained four years in this country, and then returned to Italy. He was summoned to Madrid by Philip II., but failed in giving satisfaction. He was however dismissed with liberal compensation. At Rome he founded the well-known Academy of St. Luke, and bequeathed to it all his property.

Young Venetian. No. 22.

Second Earl of Bedford. No. 29.

Sir Philip Sidney. No. 34.

